BRUNNER '70

Editors of this magazine are: Gary Berman, 197-50F Peck Ave., Flushing, New York, 11365 and Adam Malin, 16 East Second Street, Freeport, New York 11520. Send your comments and orders to the first address and original art bids and information to the second.

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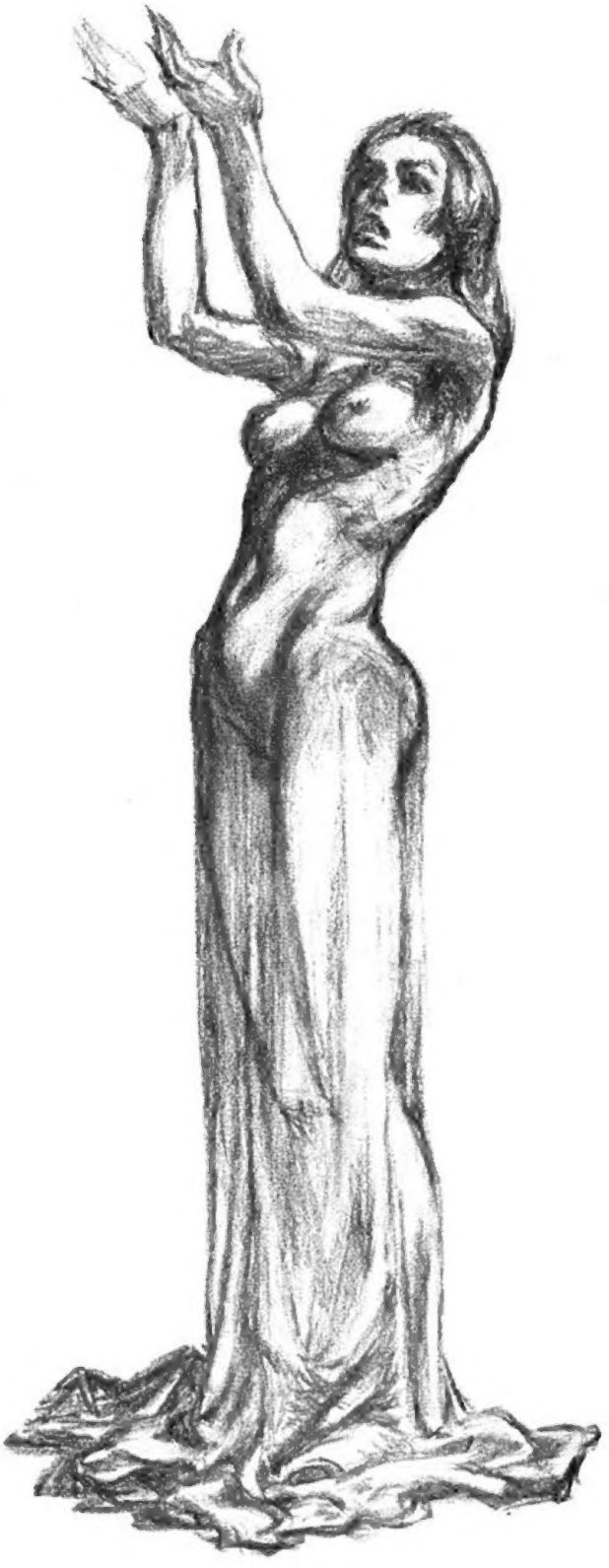

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INFORMATION

INFINITY TWO — Art by Frazetta, Krenkel, Wrightson, Jeff Jones, Kaluta, Hickman, Smith, Morrow, Steranko, Berg, Fantucchio, Emsh, Kline, Finlay, Brunner and Schenkman. Talks with Frank Frazetta, the first and only talk with America's finest science fiction-fantasy artist, and Berni Wrightson. 48 offset pages, only $1.50.

This volume dedicated to Frank Brunner, Jeff Jones, and Bruce Jones, for their tremendous assistance in the contents of Infinity 3.

No part of this magazine may be reprinted without approval of one of Infinity's editors.

HERE WE ARE

Finally, after six long months of hard work, Infinity 3 is here. Fortunately, we made it just in time for the New York Comicon, which means that we ought to see some of you at our table there this year. As you no doubt notice, Infinity's format has been drastically changed, due mostly to overwhelming reader response in its favor. The two volume idea was done simply as a way to devote one of the issues exclusively to Web Of Horror, as we have. To all of you generous people who sent in the extra 50¢ after we advertised for 1.50, thank you very much and it is appreciated.

Of course, we want reader opinion on this issue. Has our considerable change in format upgraded the magazine? Is it worth the money? And what of our new "no sketch policy?" An idea we came up with is to create an enormous Infinity 4 with black and white covers, but with, say, 100 some odd pages. There would be no price increase and would allow a great deal more room for strips and other material.

Once again, we would like to ask all of our readers to contribute to this publication. We are especially in need of good, solid, well-researched articles. We, of course, will leave the topic up to you, as long as it pertains to the general outline of Infinity. Anyone having original unpublished professional artwork please get in contact with us. We would like to print your artwork in Infinity, and will pay for the rights to the printing of the piece. This only applies to professional artwork. We are willing to look at fan artwork, but to be truthful, it is doubtful that we will print it unless it is extremely good and we feel comes up to the standards we have laid done in our publications. Please enclose sufficient return postage on all items sent to us.

Subscriptions to this magazine will be slightly different than those of others. Subscriptions to our next three issues are for $5.50. Please take advantage of this offer, as it saves you money and gets you a free gift, and speeds production and lets us estimate our future circulation. We hope you realize that you can help support this magazine by ordering our back issues. Both issues one and two are still available, see details elsewhere.

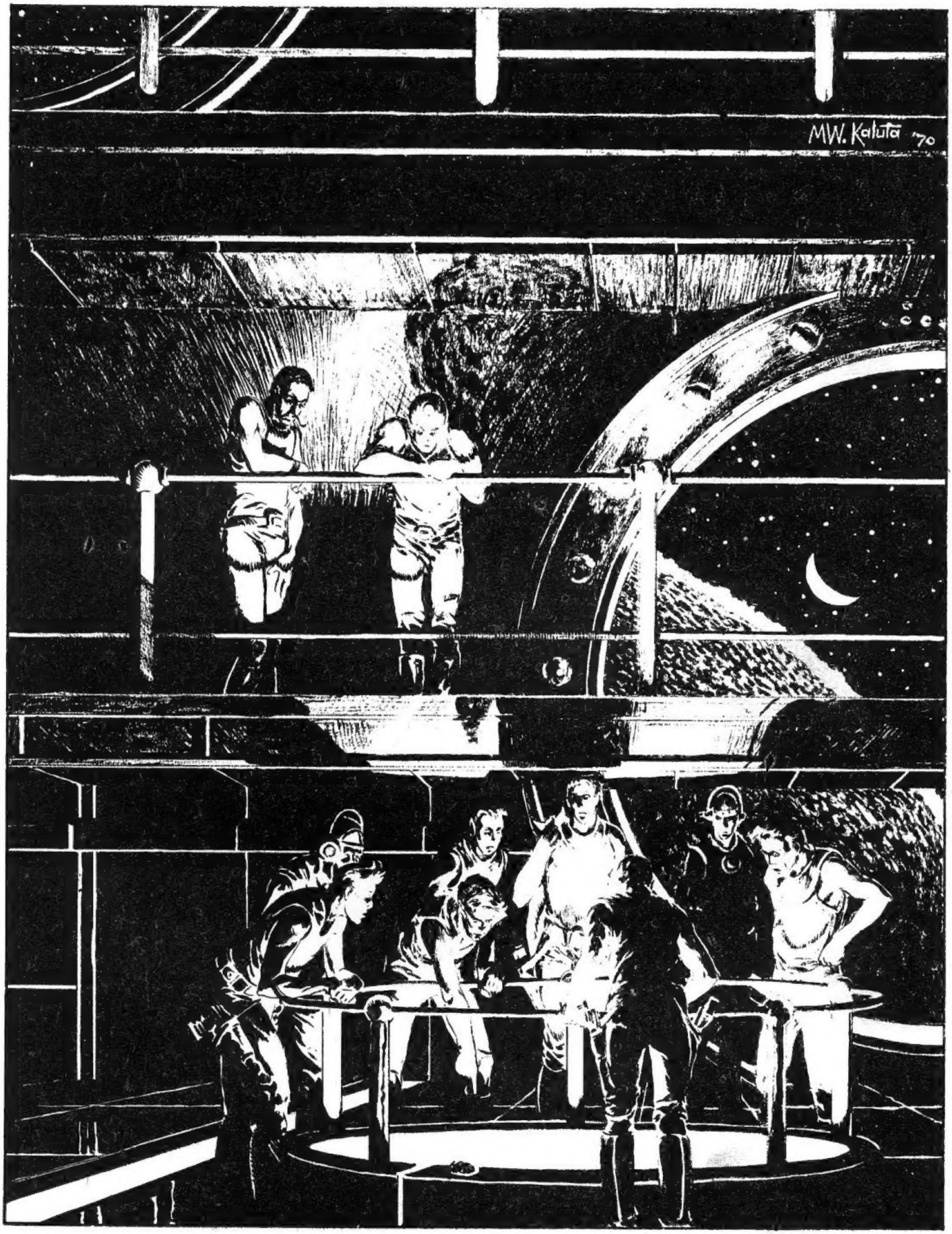
We extend our sincere gratitude in this issue to all of the fine people who helped us in the creation of what you now are reading. Special thanks to Henry Harris, our printer, and Charley Miller, our typographer, for their advice and assistance in the layout of Infinity Three. Thanks to all of the artists who have allowed us to publish or contributed art to this magazine, and especially to Frank Brunner, Jeff Jones, and Bruce Jones for taking time to grant the interviews you will soon read. And final thanks to the entire staff and all our readers without whom this effort would not have been possible.

To those of you who wrote to us concerning the all fan art—INFINITY SPECIAL that was proposed in last issue's Notes—we have decided to give up this idea because of the knowledge of all the time which would have been spent on such a project. As it is, INFINITY encompasses so much time that another new magazine would be an impossibility. For those who contributed, thanks for trying. While we are on the subject of contributions, we are desperately in need of articles. Many feel the one thing INFINITY has lacked in the past are good solid written materials. This of course excludes the interviews, and we are looking for people who have both the ability and knowledge to write an interesting and original article. Anyone that feels they can do such an article please write us so we can decide a suitable topic. Suggestions are of course, welcomed.

Most important thanks must needs be given to none other than Adam's father, Mr. Moe Malin, for being the technical advisor on this issue, as well as getting us millions of dollars worth of prestype for free. He got us the type set, he brought us from our original status (Infinity I-II) and has been the right hand man to us the whole time. To him we owe the most.

Artists—since much of the art for this issue was made especially for us, we would like to collectively thank all of them for their superb renderings. Needless to say, Frank B.'s color cover (originally to be This Is Legend 2's cover) is his greatest piece to date . . . of artwork. Naturally, he'll have topped it by the time this sees print and we'll look like asses. Ah well, you can't fight city hall.

COMING ATTRACTIONS—Adam is planning a comic con in NY this Thanksgiving, and too many artists to mention here are coming, with art on display. He invites all of


MW. Kaluta '70

you to it, and for more info, see the Con ad this issue.

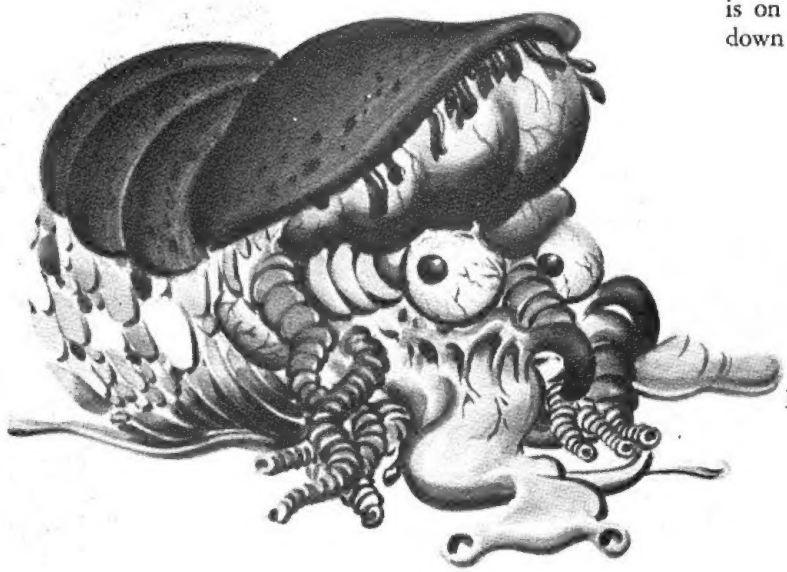
Some of the pieces of art presented in this issue of Infinity are available for purchase to our readers on a bid basis. If you see anything you like, write. Who knows? Write for an exact description as well, as many of our pieces are in color and have been either reduced or enlarged in size. Also, we are willing to take ready sheets for distribution with INFINITY. We will do this free of charge. Send *one* ready sheet to us, and if we feel what you are advertising is worthwhile, we will be happy to send them out. To all magazine editors—perhaps we can work out an exchange in carrying our ready sheets.

In answer to the question we asked last time in our Notes concerning strips versus spot illos, our readers agreed that a compromise would be the most favorable approach. This is what we have attempted. I'm sure the Bruce Jones' strip in the second volume will be enjoyed by all, and in the future we hope to have a Jones' strip as a regular installment.

By the way, what do you think of the two column type set this issue, with 2 distinctive styles, to boot? Our typesetter, Charley Miller, has done a splendid job this issue. Don't you agree?

Well, folks, that about does it. We hope you will enjoy this issue of Infinity as we feel it is one step closer to our dream of being the best of all. Thanks to all again, and write your opinions to us. Be seeing you.

Peace.
Adam Malin
Gary Berman



Fan Artists Of The Issue

Our fan artists of the issue are Randy Yeates and Rick Rydell. These two guys have been constantly considerate by submitting their artwork for Infinity. What we need are more contributors like these two guys.

CREATION isn't going to be a turkey by any means. It'll be a two day extravaganza featuring a collection of great attractions, and you won't want to miss out!

Admission is payable at the door or by mail. Advance, by mail orders are 1.50 per day or 2.25 for both. Door price is 1.50 a day or 2.50 for both days.

Creation will be hosted at the world famous NEW YORKER HOTEL in downtown New York City on 34th Street and 8th Avenue. The hotel is well known for its spacious accommodations, and for all you out of towners, ***hotel rooms*** are as follows—

Single room—16 dollars.
Double or Twins—21 dollars.

A wide assortment of activities will be hosted at the convention. There will be a filmshow, conducted by Web Of Horror artist Bruce Jones, featuring METROPOLIS and KING KONG, including KONG'S censored scenes! There will be an interesting selection of panels, also. There will be an EC panel, with the EC pros, a fan editors panel with the editors of several fan and prozines, a WEB panel, plus more. Also will be a large AUCTION, in which hundreds of dollars worth of rare comics, pulps, magazines, and original art will be sold. All proceeds will go to Cancer Care. And finally, there will be an enormous display of ORIGINAL ARTWORK, assembled in the display room. Originals, including oils by Frank Frazetta and Jeff Jones, as well as hundreds of black and whites, will be on display. You can't afford to miss this display!

Dealers should take advantage of the 60 table *dealers room.* This room is quite large and tables will be provided. The cost is $20. for both days. There will also be a fanzine table, in which one pile will be devoted to each zine that wants it, and the cost is $5.00. Both are well worth the money.

Plan to attend now. The date, November 27 and 28, 1971, is on the Thanksgiving holiday, and you'll want to come down for this event.

GUESTS OF HONOR—
Frank Frazetta
Al Williamson
Jeff Jones
Roy G. Krenkel
Gary Morrow
Mike Kaluta
Frank Brunner
Bruce Jones

For more information, send letters to
CHAIRMAN
Adam Malin
16 E. 2nd St.
Freeport, NY 11520

A program booklet, featuring unpublished art by Frazetta, Wrightson, Jones, Kaluta, Krenkel, Brunner, and a humorous strip by Randy Yeates and Rick Rydell, written by ye olde chairman, is in the works and will be out in mid-July. There will be ads in it, and if you care to advertise, the rates are $20.00 for one full page ad. This is to be submitted CAMERA READY and will cost extra for halftoning, so try and use only linework, otherwise there will be an additional cost.

WRIGHTSON PORTFOLIO

WRIGHTSON
'70

WRIGHTSON
'69

JEFF JONES

INFINITY is proud to present the third installment of our interviews with professional artists—a talk with Jeff Jones. Jeff is a brilliant and gifted artist, and INFINITY is happy to have this discussion with him. Read and enjoy!

How did you decide to become an artist in the first place?
Well, it's always been kind of a hobby. I would often draw in school instead of work. I was interested in two things—science and art. When I was growing up I was more interested in science; nearly blew myself up several times launching rockets. And I always had an interest in geology. When I went to college, I majored in geology for two years and during this time I was becoming more and more interested in art, and less interested in geology. When I went into school I thought geology was gonna be my vocation and art my hobby, but after a couple of years I found it was the other way around. It was just a complete switch-over.

Have you had any formal art training?
Yes, I had about two or three years of painting; no commercial art or anything. I took a Fine Arts Course in College.

What do you enjoy painting most?
Women.

Which do you like to work in most—ink, oil or acrylic?
Well, I don't like acrylics. I did a piece once in it and I didn't like how it came out. I like oil very much. It's hard to compare oils to penwork.

The only person I've seen who likes working in acrylics is Gary Morrow.
Well, I don't know. Actually most commercial artists work in it.

And watercolor?
I've done some stuff in watercolor. I prefer oil wash that looks like watercolor.

What do you think were the paintings that started your rise in popularity?
Must have been the *Red Shadows* ones.

I imagine you must have been influenced to some extent by the old comics.
Yeah. And radio too. I can remember Captain Video! Rocket Ship X-M! I don't remember buying the old comics like EC, but I must have, 'cause I recall the stories as I read them today. I get a strange feeling I've seen it all before. I know they influenced me sub-consciously. Especially the science fiction ones.

EC's are funny that way. They kinda stick with 'ya.
I can remember buying Superman, but not the EC Science Fiction stuff. But they have stayed with me.

Do you read comics at all now?
No, I don't.

When did you first become a fan?
Well, I got some stuff printed in some fanzines and I said: "Wow! What a great place to get my art printed!" Then I came to New York and entered the professional field. So, until then I wasn't really involved in fandom at all.

Who are your favorite authors?
Howard is very good. He's the only fantasy author I like to read; somehow he makes it believable. In Science Fiction, I like Arthur Clarke, Bradbury, Heinlein; that's some of them.

What do you think of the writing of Edgar Rice Burroughs?
Well, I never read any of the Burroughs books until the big comeback in 1962. I read them for the first time then and got very enthralled with ERB and read every one of his books. But, I don't think you can reread them.

Who are your favorite artists?
Living or dead?

Both.
N. C. Wyeth, Hal Foster . . . Wow! You hit me kind of suddenly with that! Let's see . . . Frazetta, Albert Dorne . . . I guess that is about it. Oh, Gustav Klimt, J. W. Waterhouse, Howard Pyle, Sir Laurence Alma-Tadema.

What do you think of Foster's Prince Valiant?
I think it's . . . (gestures with hands)!

. . . do you think it's the best comic strip?
No, it's not the best comic strip, because it's not really a comic strip. It's an illustrated story. It is probably the best thing of its kind. I think that's because it has a kind of timelessness to it. The comics that were done in the thirties kinda look as if they were done in the thirties. They just look like the thirties comics and nothing else. But take Prince Valiant from the thirties and it looks like they could have been done yesterday; or last year, or five years ago. You can't tell when it was done, because it's unique; it doesn't seem to age. It isn't affected by time at all. Fifty years from now, it will all probably look just as fresh as it always did.

People always seem to match you with Frank Frazetta. Were you influenced by him greatly, or not?
Really, it was mostly at the beginning. His work was so powerful that it was hard to look at anything else. I looked at his work and said: "Jeez, it's so convincing! It's the only way to do it!" But then, I started to learn and I saw that there were many other ways to paint.

Frazetta decided, for one reason or another, not to do the last Conan book cover. Would you like to do it? Is there a possibility of you doing it?
I doubt it. I wouldn't particularly want to. Also, I haven't done any work for Lancer in about a year and a half. So, it's not likely that they would call me out of the blue.

What do you think of Frank's job on Princess of Mars?
I like it very much. I though that . . . it captured the flavor of ERB very well. It's hard to get the book, though. You have to be a member of a book club, and even then, there's a limit to the number of books you can buy. He's supposed to have done another one for them. Then, I also like his new Jongor cover.

Krenkel took one look at that and said; "That's it! A true Krenkelian concept! That is what I would do if I were good!"
It's very nice.

What do you think of Hannes Bok? You've seen some of his illustrations.
Yeah, yeah. He's . . . well, his is a style I personally don't like. I just don't care for it. I will admit he is very, very good; it's just that that type of stuff doesn't appeal to me.

And Roy Krenkel? We have a good deal of his artwork in INFINITY.
He's very good. Everybody likes his stuff except Roy Krenkel! You'll never hear him say a good word about himself. He loves to complain.

Especially about his house!
You mean the little green men there who steal his erasers?!!

Speaking of artists, what do you think of Jim Steranko?
I like Jim's art very much. He has a nice style. A very personable style.

And what do you think of James Bama?
It's hard to say what you think of another artist. He's . . . the very best person doing that type of thing. He is . . . well, it's more than realism. When other people do it, it comes out realistic; it comes out looking like a photograph. But his stuff transcends that. He somehow gets a more emotional feeling into the painting, it's almost like you know the character. It's more than just that; his work gives the appearance that it is all there so precisely, yet nothing is sharpened. It's like reality is. Nothing has a sharp edge; everything moves with everything else. It's sorta difficult to explain.

What of Ken Kelley as an artist?
Well, I think that his work looks a little too much like Frazetta's. But I think he'll emerge as an artist in his own right soon, with his own style. That's the danger of studying under an artist; your art looks like your teacher's in the end. That doesn't always have to happen. Usually it does, though. It is a shame really; the biggest disadvantage of having a teacher. You always seem to look like your teacher in your artwork.

What TV shows do you like, to change the subject?
TV shows? I like TV shows that don't have a message! I like the adventure stuff. The kind that has escapes and that type of stuff. MISSION IMPOSSIBLE was good for awhile. THE PRISONER was very good. I'm still watching the reruns.

How about the AVENGERS?
I liked that show. I like all the spy stuff. I also like the BARON.

And STAR TREK?
That was another one that was good the first season. After that, it seemed to go down hill . . . So many shows do.

And this season, on NBC, Rod Serling has another show called NIGHT GALLERY.
Right. It isn't anything like TWILIGHT ZONE. Charles Beaumont wrote most of the Twilight stuff; he is dead now. I imagine Serling writes some of the material and has other writers too.

And what about movies?
What about them?

Did you like "2001, A Space Odyssey:"; "Beneath the Planet of the Apes"?
"2001"; I loved it! I didn't like "Beneath" very much, though. I don't have a chance to see many movies generally. I usually like westerns. Butch Cassidy was good. Even the old westerns were good.

Any hobbies besides art?
Astronomy.

Those reptiles over there, how about them?
I like lizards.

What's his name?
Gronk.

Gronk????
Yep.

Do you have any work coming out in any fanzines? In I'LL BE DAMNED, for instance?
Yes, I have one drawing in that. I've done a lot of stuff for other people, but I never find out the names of their fanzines. I don't know what fanzines the art is coming out in. David Jablin has a fanzine coming out that has a three page story. *(Imagination.)* He's got a lot of work by Berni, too. I have the cover to THIS IS LEGEND for the second issue. It's a painting; I have it in the back of the studio; I'll show it to you later.

Virgil Finlay thinks that pro artists shouldn't work for fanzines, but that fanzines should have art by the up-coming pros and amateurs.
That's true, that's the main purpose of fanzines. I agree. It's somewhere that the amateur artist has never had before to have his work published. There is nothing more valuable than seeing your work in print. I remember that when I was doing fan art and I was a fan, I wasn't very good. I used to make these big comic pages and I'd look at them and say, "Well, it's not too good, but once it's reduced it'll look great." And when it came out, it didn't look great at all; it looked just as bad, only smaller! There was nothing like seeing my work in print, to make me improve. Competing with other people in print, I could see the difference immediately. No matter how bad it is, there is something quite appealing about an original piece of art. But when it's printed, it's objective, just like anything else that is printed, it is somehow judged from a different view. Fanzines having profession artwork in them, will sell more, so, more people will contribute to those, so, their stuff does sell.

You told me earlier about several strips you're doing. ABYSS, I take it has the eight page strip. Is that pen and ink?
Yes, it is the ABYSS strip; it's ink.

And magic marker; I know that in stories like your recent VAMPIRELLA story you used magic marker.
Well, actually that's what I mean.

How about the cover to ABYSS? Are you doing it?
We have a rotation system where whoever does the cover, their story will be last in the magazine. The other three people will make spot illos for the inside front and back covers. It's hard to say how soon it will be out. We're supposed to give it to the printer this month and now we're waiting for Mike to finish his story. *(This interview was taped prior to Abyss I's publication.)*

How did you get involved with Fantastic and Amazing?
Well, I've been doing stuff for Fantastic and Amazing for about three years. A guy named Jerry Page was the art editor and I knew him when I came to New York. He mentioned me to the publisher and I worked for a while there. Jerry is not the editor anymore and they have had a couple of new editors in-between. And then Ted White became editor. Ted sort of sparked some interest in the magazine. He knew a lot of people and he talked to a lot of people.

Do you plan to do anything for comic books?
Well, I've been doing stories for Warren, and I have one story coming out at National. It's a Science Fiction story, and it will be in WITCHING HOUR. It'll be an all Science Fiction issue, with things by Al Williamson and Stanley Pitt. Should be coming out this fall.

Speaking of Warren, is he still paying you low, or what?
Well, he gives me a lot of freedom; that's why I work for him. He doesn't pay well, but I like Warren; He does seem to care about what he is doing. He's very personally involved with his magazine, whereas some publishers are not.

Is there any chance we will see any more Bode'/Jones collaborations?
Yeah, there's a good possibility. Warren has two or three things now to give me in collaboration with Vaughn.

How about Witzend? Any work coming out?
Not right now. The future of Witzend doesn't look too good. It looks like issue eight might be the last issue. It may go on, but only as just a regular fanzine. Articles and fanart in it, maybe. Number eight may be it.

What of WEB OF HORROR? Berni told me that he's trying to get back the artwork.
Well, since it folded, Berni and some other people are trying to get their work back. The artists haven't been paid for some of the jobs, so, that art isn't legally the magazines'.

What did you think of CONAN #1; the comic book, that is.
Ha! Ha! No comment.

I think that Marvel is going to get Lin Carter as an advisor.
Yes, that may be to their advantage.

If Berni had gotten the job, it would have been a whole different ballgame, though.
Right. He's doing King Kull for them, though. Very good.

You seem to have so many paintings on books. Are you faster than the average artist?
No, I work slower than the average artist. I take about four or five days to do a painting. Some paintings take as long as two weeks, but I've done them in one day. On the average, about four days.

That's slow?!!
Yep!

I was admiring this painting here, (pointing to wall). What is it and how long did it take to do?
It's the cover for a Ballantine book called *"Tiberius"* and it took me about a month.

Jeff Jones
JUNGLE JIM

When you say that it takes you about a month to do a painting, how many hours do you work on that specific painting each day?
Usually about four hours. I work on it *over a period* of a month.

How long does a pencilled and inked page take?
It's pretty hard to say. I pencil the whole thing and then come back and ink it. The pencilling takes about a day, I guess, for one page. And I guess I can ink about two pages a day. About two weeks for the whole strip. It takes that long because you're not gonna sit there and draw it all day long! The VAMPIRELLA story was in felt tip, though.

Do you use zippatone?
Not as much as I used to. In the VAMPIRELLA story I used it.

I was wondering; what type of paint do you use; is it oil, watered down, or what?
It's oil, with a copal painting medium. I use it for all my paintings.

How many covers would you say you have had published so far?
Well, I guess about 115. I don't know how many of them are out yet; I'd guess about ninety or eighty-five.

We printed a 1-page drawing by you last issue; was it the study for Wolfing or what (*)?
Yes, though it didn't fit the book. It's one of those curious circumstances where the artist gets blamed for not reading the book, but it's rarely his fault. You either don't get a book to read, or they give you a paragraph to read. It says: "Set on alien world; hero comes against many perils!" It really doesn't tell you too much about the book, ya' know? That happens quite often. Or, I'll get the book, read it, and I'll make a few preliminary sketches. I'll show it to the art director and he will say; "I don't know; could you make it a little more sword-and-sorcery? That's what's selling." And I'll say: "Yeah, but it isn't a sword-and-sorcery book." To him it doesn't matter. "Just take a few clothes off and give the hero a sword!"

Have you seen the cover that Kelly Freas did for the ANALOG serialization of Wolfling?
Nope.

It shows a guy in a khaki clothes and a kilt. And then a girl...
I know; that *is* what they looked like! That's how they looked in my original sketches. They didn't want that; they said that wouldn't sell their book.

Your Guardian book covers are very nice.
Oh, yes. Well, those are books that I never got to read. They told me what type of books they were and I came out with a cover idea from that.

On the second cover, the girl on it is exactly as described in the book!
Oh, really? That's a coincidence, then.

This painting (holding up the Pathless Trail Study), is being used for the cover of INFINITY Three. Is there any story behind it?
Well, I started that for the book *Pathless Trail.* I liked the way the figures were coming out, but somehow it started to look like Australian natives, instead of South American natives. So, I started it over again and redid it. The figures aren't exactly like the cover published, but they are similar types.

Taking Pathless Trail we were talking about, as an example, do you always make painted roughs or do you use pen and ink?
Most of my roughs are in pencil.

This may sound ridiculous, but one of my favorite covers by you is that Kothar one.
Which one?

The first.
Really? I didn't like that at all. I didn't sign it!

One of my original paintings by you, The Wizard of Storms, was only signed "J.J.". Have you changed your style in signing?

(*) *Wolfling* by Gordon Dickson. Serialization by *Analog:* Jan. through March 1969. Published in book by Dell; May 1969.

No, I don't ever remember signing it that way. It's probably the only one that *is* signed that way.

On one of the covers you did for Fantastic, you had a space man in yellow and blue, and you signed your name in a completely different way.
I forged it.

Concerning the Snow Woman job for Fantastic: how did they come to use it?
That was the first time Ted White was trying to use new art for the cover. He asked if I had any old sketches laying around that wasn't used, that he could print and I did. It almost fit the story.

I saw a picture by you in the L.I. Press. It accompanied Isaac Asimov's article on pollution. How many did you do?
I did three for Hall Syndicate. They published the article and they wanted three illustrations for it. They sent them out to the newspaper to do with them as they wanted, so, I guess each paper did it differently. Some papers were going to print a separate magazine; ya' know, with the articles on the inside and a photo of the Earth on the cover and my illustrations inside. I haven't seen any of them since the printing, so, I don't know. Somebody in Baltimore told me that it came out in the Baltimore paper. They had printed all three on a very small scale.

Do you have any plans for making any more statuettes?(*)
Yeah, I'm experimenting. I'm trying to make them out of materials a little sturdier than plaster. I've tried cement and that seemed to work pretty well. I want to try fiberglass. There are different kinds of things to do. It's the first statuette I've done and I am looking for better kinds of castings. I know a few materials now that I'm going to try. Berni wants one in transparent plastic and I think it might look good. But somehow, I think it would lose its form.

That painting on the wall over there; where was it published?
I don't know. I guess in some pulp in the twenties. It's by Frank Schoonover; he's a contemporary of N. C. Wyeth. They had a studio together and both were students of Howard Pyle.

So you're familiar with N. C. Wyeth?
Yes, I am.

Did you enjoy the '70 Comic Convention in New York?
Very much, even though I had to stay downstairs most of the time at my exhibit.

Were you on any of the panels?
Yes, I was on the Sword and Sorcery panel.

You've never been honored by a Hugo, have you?
No one has ever been honored by a Hugo, though I would enjoy winning.

Do you have any feelings about this?
Well, I have a feeling there is a lot of politics involved. It's not given to the best artist; it's given to the artist who is most popular as a person. Unfortunately, there's no way it can be given to the best artist, because there are so few artists in Science Fiction. If they looked at it objectively and said: "Who is the best artist?", two or three people would get it every year. And they would be the only ones who would ever get it, and that wouldn't be right.

We're quite close to the Museum of Natural History. Do you go down there often?
Yeah, all the time.

Did you see the display of astronomical paintings by Chesley Bonstell there yet?
No, I missed it.

It's still there.
Oh, really?! Somebody said it was closed. I'll have to go there and look at it.

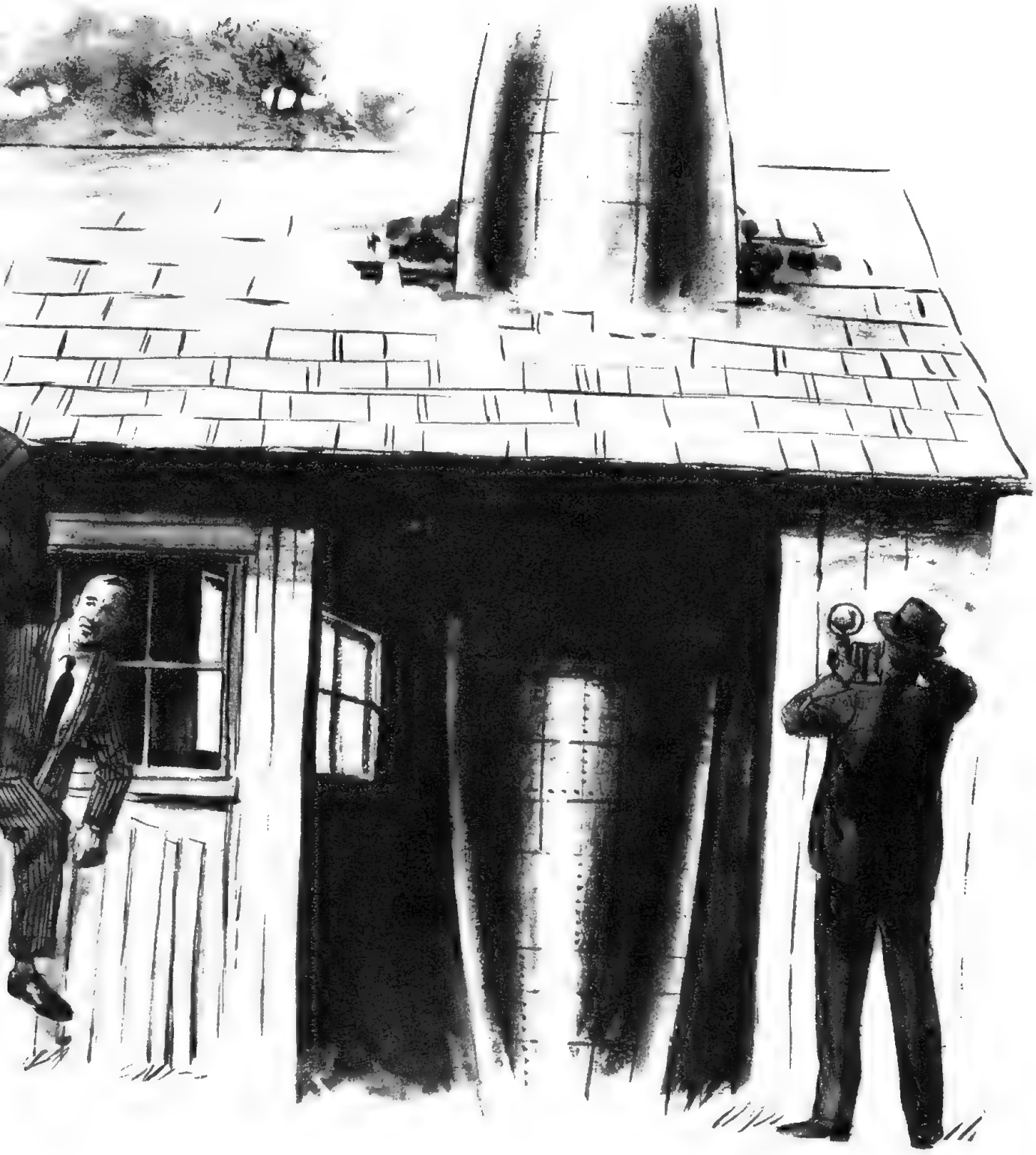
We've only got about two minutes left on the tape!
Quick!

Are you going to stay in the Science Fiction field, or are you going to branch out?
Oh, I don't know. Not necessarily. I like Science Fiction; I'll stay with it for awhile.

Well, there's no time left on the tape, so, that's it. Thanks.
Okay, let's go to my studio and see...

Finis

(*) Statuettes are 17" high and of a pretty little gal, for which Jeff is famous for. It was limited to 50 castings in plaster and sold out at the N.Y. Convention.



VIRGIL FINLAY

In early 1971 the science-fantasy illustration field lost its elder statesman; Virgil Finlay had died.

His career was a long and distinguished one; ranging over three decades from WEIRD TALES in the early thirties to WORLDS OF IF in the middle sixties. Yet, despite general recognition as the greatest penman in the business, Finlay never received the accolades he so richly deserved. He won a HUGO (the science-fantasy world's achievement award) in 1953, the first year of the presentations, but never won again. Why? Although never a fannish personality, he was always cordial, easy to talk to, knowledgeable, and very hospitable; perhaps his reluctance to go *to* fans at cons and meetings counted against him. This reluctance to be involved in the s-f world was, however, quite natural; after thirty years in the field Virgil Finlay had grown quite disenchanted with the whole business. He often remarked that he couldn't read s-f because he could anticipate the whole story after reading a few lines. Added to this, the fact that the magazines never paid well, and the fact that many of the better markets were closed to him because of petty animosities and feuds, it is surprising that his feelings toward the field were as friendly as they were. He still cared enough in his later years to make his last major project a series of illustrations for an encyclopedia article on s-f, and was working, up to his death, on a collection of his best illustrations and an index of all his work.

Finlay's last months were unhappy. The continuing pain resulting from his bout with cancer prevented him from working and he was forced by monetary difficulties to sell many of his originals. One bright spot in this period, however, was an award presented to him by FIRST FANDOM for his achievements in the field, an award he was to cherish those last months.

Now, with his death, it is too late for fandom to show its appreciation of Virgil Finlay's years of work. Always it seems, a man must dies before he is truly appreciated by all.

Doug Murray

Famous
FANTASTIC
Mysteries
15¢
BURN
WITCH
BURN!
AMERRITT'S
DEVIL-DOLL

BRUNNER '71

F. BRUNNER

INTERVIEW—FRANK BRUNNER

PROLOGUE: This speaks for itself, so let's get right into it.

Inf. Have you been living in New York City all your life?
Frank. No, I just rented this place for the interview!

Inf. OK, we'll take it from there. Have you had any art training?
Frank. School of Art and Design.

Inf. How long did you take the course?
Frank. About four years; of course, they don't train you for work in comics.

Inf. Did you every try any of those art correspondence courses?
Frank. No.

Inf. How did you get into the comic-fantasy field in the first place?
Frank. How did I get into it? Well, I was always drawing and reading comics; sometimes I didn't like the way they did it. So, I thought perhaps I could improve on what they were doing on certain strips. Then started drawing my own cartoons and strips. And that led from ball point pens and lined paper to more professional things, like when I got to do a comic strip on the High School newspaper. I did it for about five issues. It was a satire on the Batman TV show sort of like Mad Magazine. It was called Blotman.

Inf. What artists would you say have influenced you the most?
Frank. Frazetta, Williamson, Krenkel, Hal Foster, I could name dozens, actually.

Inf. How about N. C. Wyeth?
Frank. More of an inspiration than influence. I wouldn't want to pinpoint myself. Wyeth was a technician . . . a super technician and my subject matter could never come close to his. The technical skill is what impresses me and I'd like to achieve some of that in my own work.

Inf. How about E. C. comics?
Frank. (Wryly) I don't know anything about those!

Inf. Were they your biggest influence?
Frank. Inspiration—The Golden Age of artwork and stories.

Inf. You don't think they will come close to it again?
Frank. Not in the same form—the color comic format. Unless something surprising happens. I don't think color comics will ever approach that level again. What E. C.'s were talking about 15-20 years ago is still true today. Like some of the Shock Suspenstories, the social oriented stories or some of the science fiction concepts. Nowadays comics—color comics—just seem to follow. If people with long hair happen to be around . . . five years later they notice and start to draw people with long hair. They are not innovating right now.

Inf. What type of fiction do you enjoy more, Science Fiction, Sword and Sorcery or what?
Frank. I love 'em all about equally. Sword and Sorcery, horror sci-fi.

Inf. I've noticed that you've done a number of Flash Gordon type strips (Smash Gordon). Are you a Flash Gordon fan?
Frank. Oh, yeah! I was introduced to Flash Gordon through Williamson. All I'd ever seen was the real early strips then I saw the EC stuff done by Al Williamson and Krenkel.

Inf. How about the movies, "2001", "Planet of the Apes" etc?
Frank. I consider "2001" to be the best movie ever made. That's a very strong statement I suppose.

Inf. What about "Citizen Kane"?
Frank. Citizen Kane follows very closely. It has a more down to earth subject however, 2001 is my preference if only because its subject is closer to my heart.

Inf. Who are your favorite writers?
Frank. Arthur C. Clarke, perhaps Bradbury, Kurt Vonnegut Jr. and particularly H. P. Lovecraft.

Inf. What about Robert Howard?
Frank. Howard rates high, but he's not one of my very favorite writers.

Inf. How about young writers?
Frank. Well, I don't know how old some of those guys are. Let me see, one of my favorite books is "Stranger in a Strange Lar d" by Heinlein.

Inf. He's got a new one out on the same line.
Frank. What's it called?

Inf. "Fear No Evil".
Frank. He's a very conservative writer, actually, and Stranger certainly was different.

Inf. He's been experimenting in the last three or four books.
Frank. I look back on his old books and they are very conservative, like he's hung up on the military service in outer space for example.

Inf. When you were in high school did you read science fiction and fantasy a lot or did you stay away from them like almost everyone else?
Frank. I wasn't away! I guess it was sicence fiction E. C's which got me into the books. I had about a thousand books in my collection and I didn't really read any of them until I discovered E. C.

Inf. How did you get into the whole fandom bit?
Frank. Well, I got in in a strange way. I did some work a long time ago. Back in the days when the fan mags were in mimeogr ph. And it really discouraged me the way my artwork came out. Then I dropped out of the field for a while and then I tried to make it into the pro field, strictly.

I broke in sort of... then the fan magazines improved greatly in format so I wanted to get back into that.

Inf. Which would you rather work for—the fans or the pros?
Frank. Probably the fans. Not as far as monetary rewards go but there is no cranky editor to tell me what or what not to do.

Inf. Adam's a cranky editor.
Frank. (Hysterical laughter)

Inf. What fanzines do you like?
Frank. Like? All the fanzines I work for! I haven't seen too many of them. I like Spa Fon and Squa Tront. And I like ... let's see.

Inf. Witzend?
Frank. Well, Witzend is hard to consider as a fanzine. I think it's more of a professional mag. Actually, it's hard to define any as fan magazines with most containing pro art

Inf. How'd you manage to get into Castle of Frankenstein: Is Cal Beck a friend?
Frank. I met him at a convention and I had a Smash Gordon strip with me (my first). I was still in high school at the time and a friend of mine grabbed it and showed it to him because he heard he was a publisher. He immediately wanted it. So we arranged a deal there, and then he wanted more work so I pencilled the first chapter of Carnak and eventually I got up to the second chapter and then I got into Web of Horror in between a lot of other things... underground work and a newspaper called "Changes". The first seven issues I did a serialization of a science fiction strip in the future. It was about the world being divided into two cultures, the surface world and the underground world. The underground world was literally underground where people lived the life styles they wanted to and the surface was all programmed and ruled by a computer. The plot was that the surface decided they wanted to bring their glorious life style down to the underground and force it on them because these poor people were ignorant and needed their help. The main character was a black woman with blond hair and that was about it. The whole strip was called "Justice and the Observer". Justice was the girl's name.

Inf. What are your favorite newspaper strips?
Frank. Flash Gordon, Prince Valiant; oh, there must be a couple more ... Secret Agent X-9 I like ... I know there used to be a heck of a lot more!

Inf. Do you like Buck Rogers?
Frank. Buck Rogers ... I sort of like and Little Nemo is one of the all time best I think.

Inf. How about Johnny Comet?
Frank. Johnny Comet was very good, but the story never interested me, it was just the Frazetta art.

Inf. There is a lot of Frazetta influence in your work. Are you trying to get away from it or imitate it or what?
Frank. Well, I'm trying to get away from it.

Inf. It seems that most of the young artists seem to come up with a strong Frazetta influence.
Frank. (Pointing at wall) I had some nice comments on that painting. They said it didn't resemble Frazetta at all.

Inf. I see a little Wrightson in that actually. (Cover of Castle of Frankenstein #15).
Frank. Wrightson? Actually that was painted before Wrightson did his Web of Horror cover, which is more or less his first painting.

Inf. Well, in the figure of the man especially.
Frank. Yeah, other people have mentioned that too ... it just happened.

Inf. A topic we always seem to get into in all of our interviews is Foster's Prince Valiant. It's considered one of the top strip classics of our time or any other time. Would you classify it as a comic strip or an illustrated story?
Frank. I would classify it as an illustrated epic which has been going on for about thirty years now. It's come to be a watered down version today. Originally it was a highly fantasized strip with a lot of magic and monsters.

Inf. They've been putting in magic lately if you've been keeping up with the strip. Prince Valiant is trying to find some sorceress.
Frank. Foster changed the concept of his strip midway, from a fantasy-mythological thing to a very historical type thing, although the characters never existed. Foster got hung up about midpoint on being a historian rather than a story teller.

Inf. He might have read some of the legends and got caught up that way.
Frank. Yeah, he's of Nordic background anyway.

Inf. His son has been doing work on the strip.
Frank. I've heard that refuted by people who are good authorities; his son is not working on it anymore, if ever.

Inf. Do you plan on breaking into the paperback market or will you stay with the magazines?
Frank. Oh, definitely I'll break into the paperback market. As a matter of fact all I'm waiting for is the right moment and to get a few things done. It does seem like they're looking for people. Ken Smith just broke in recently.

Inf. We talked with him the other day on the phone and he's real busy now. Everybody's going for his style. He says his illustrations are going like wildfire. Of course, he's got that funny little style of getting such tremendous detail in his illos.
Frank. Oh yeah, that's not funny, that's hard work.

Inf. How about the two new magazines Warren is coming out with? Do you know anything about those?
Frank. I don't know what the titles are. I've been told the subjects are going to be teen oriented, young oriented let's say, and one may be completely drawn by Wally Wood and I don't know what the other is, it might be romance, it might be... who knows what.

Inf. I know you're familiar with Frazetta. What do you think of Ken Kelly his apparent protege or whatever you want to call it?
Frank. Well, Ken has got a good future, he's got Frank Frazetta on his side. Incidently, Ken will be doing the in between cover of Castle of Frankenstein that I won't be

doing. I was scheduled to do the next two covers but I couldn't meet the deadline so Ken's filling in. So we'll see what order they will come out in, maybe he'll be first, then mine, I don't know.

Inf. It depends on when Castle of Frankenstein comes out.
Frank. Oh, it will be coming out more regularly now I've been assured.

Inf. I've heard that said for the last two years.
Frank. It has to be now because the distributor is going to drop it if it doesn't come out faster.

Inf. It's by far the best monster magazine.
Frank. I don't think its a monster magazine anymore—it's becoming what I'd like to see; a multi-media magazine... which deals with all forms of fantasy... movies, comics, written articles.

Inf. Cal Beck seems to have adapted better than let's say Ackerman.
Frank. Yeah, well it's his only magazine. He's got to adapt or go under

Inf. You live right by the apartment house where Berni, Jeff and Mike all live (recorded before Mike Kaluta moved). Do you help one another with deadlines?
Frank. Well, I don't wanna' spread any rumors. I do all my own work, nobody helped me out yet. Sometimes I wish they'd come over here and help me! Mike and Berni and Jeff have assisted each other out from time to time. It's a common fact that Jeff penciled a good portion of Nightmaster because that was Berni's first entire book which is quite a heavy job. I wouldn't want to get stuck with a deadline like he had.

Inf. Are you going to be doing anything for Marvel as far as color comics?
Frank. No, not for Marvel. Possibly DC though.

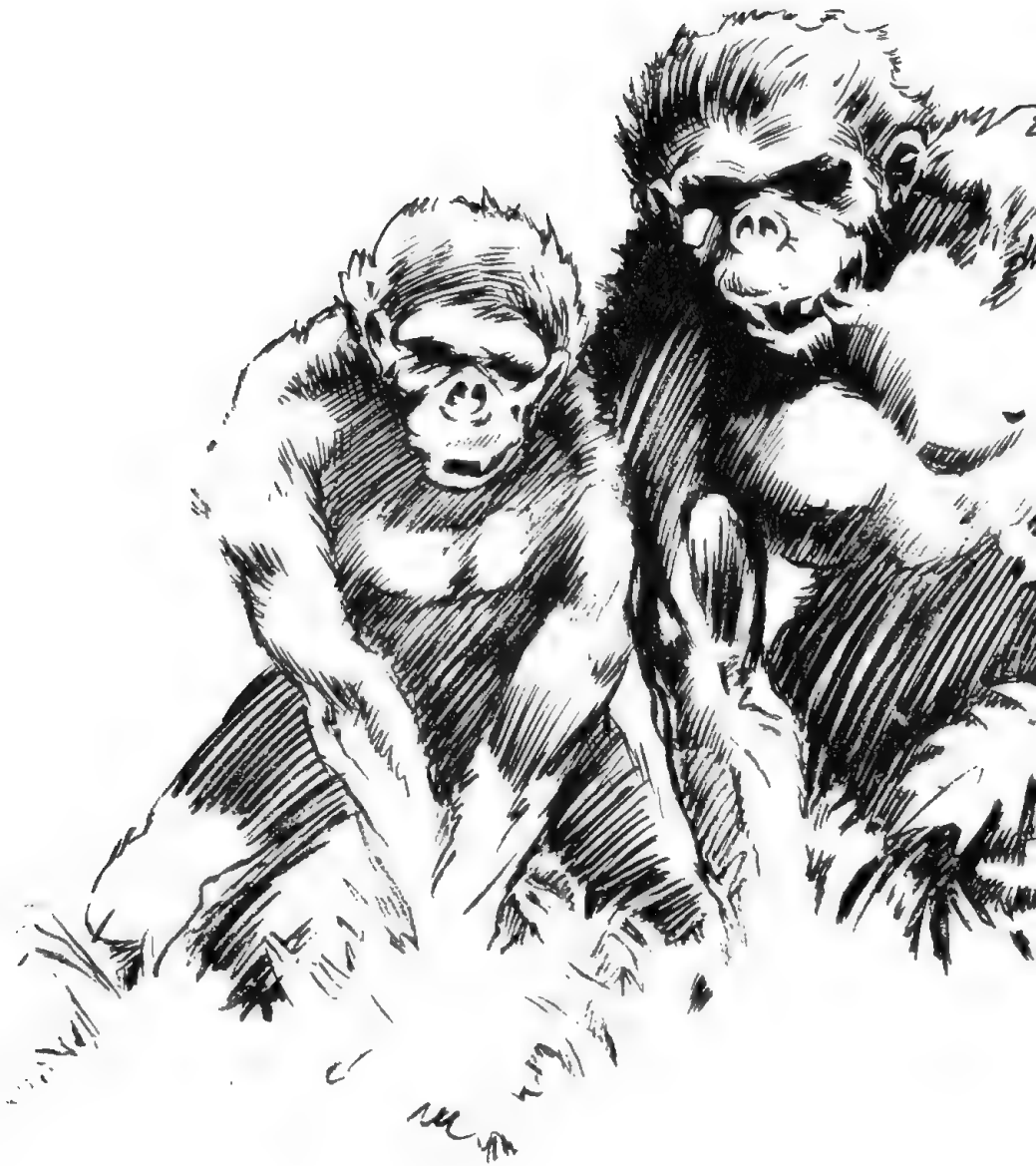
Inf. Have any idea of what book it would appear in?
Frank. Probably in one of their mystery mags.

Inf. DC's quality level has seemed to increase quite a bit.
Frank. Yeah, that's one of the reasons why I won't work for Marvel right now. I think Marvel is in a period of panic, they're going into a reprint phase and all that, and I just don't see much future there.

Inf. DC has revised Batman and Green Lantern. It's 500% better than it was two years ago.
Frank. Yes, but I don't think the hope of the field lies in super hero books right now. But there's gonna be more mystery, science fiction and westerns coming up to fill the void.

Inf. Science Fiction never seems to sell well in comic books though, for some reason.
Frank. Well, if you don't devote the entire book to science fiction you can always get a story in. They can always put it in a mystery-Horror book.

Inf. Even the EC science fiction books never were really popular.
Frank. They published them out of love. It seems to me that everybody's more receptive to science fiction in all fields, in the illustrative fields, in fan art and professional art.



BRUNNER
'71

Inf. Which do you prefer to work in; black and white or color?
Frank. Black and white. Oh, you mean as opposed to painting? I prefer painting.

Inf. That oil for Legend is quite stunning. (That oil is now one of our covers!)
Frank. Thank you. Because basically you've got one panel, more or less, and you can devote a helluva lot more time to that one panel instead of dividing your energies to many panels and layouts.

Inf. Which do you prefer, black and white or color comics?
Frank. I think black and white comics are better, though I'd like to get some work in color comics.

Int. Black and white comics can be more experimental than the color ones.
Frank. Oh definitely, there's a lot more going on in them. I don't know if you've seen the foreign black and white comics like Legionaires of Space. There is a lot of innovation going on there. In Europe also.

Inf. How about the pulp magazine field, do you plan to do any work for them?
Frank. Pulps? Not really. Maybe a cover but no interiors at this point.

Inf. Well, Amazing and Fantastic have upgraded their artwork tremendously with Mike and Jeff doing work for them. And yet it doesn't seem to be doing them any good.
Frank. No, it wouldn't pay any bills. It's seldom you get a full page. You mostly get a strip or a little box or something; they throw you something like 5-10 bucks a shot.

Inf. What of the old pulps Doc Savage, The Shadow ... Do you collect those, read them or what?
Frank. Well, I have a collection of those somewhere around here. Most of them are being reprinted in paperbacks now though and I read them more often than the old pulps because they tend to fall apart.

Inf. Which do you like better, The Shadow or the Doc Savage pulps?
Frank. Well, again I reflect on the writers rather than the characters because it was a written medium rather than a visual one. I tend to like Doc Savage writing a little better. It has more of a flair than the Shadow. I really like both characters though.

Inf. Do you like The Spider?
Frank. Not as much as The Shadow or Doc Savage.

Inf. Do you think the comics industry would be better off without the comics code? Or with a less strenuous code?
Frank. It wouldn't be better off without it, however, now that it has it, it would be better off if they paid less attention to it. Just to keep it on as a label for some people's security.

Inf. Well, there's virtually no violence now. You can't kill characters unless they get killed in their own traps.
Frank. I don't think killing characters is essential. I don't think it would make or break a story.

Inf. Well the old EC horror comics could never be published now with the code.
Frank. There was a purpose in that. They always had this poetic justice thing. Naturally it was essential that somebody died because he killed someone else. But in a superhero oriented type comic book I don't think it's essential that people die. I mean ... sometimes it helps it, makes it more dramatic but if everyone died every issue it would get to be a drag also.

Inf. You'd run out of characters after awhile too.
Frank. Many times I've often felt that a *certain* villain should've died but he didn't, but it makes for a great comeback issue if he doesn't die.

Inf. What do you think of the work of Virgil Finlay?
Frank. He is the greatest living pen man around. He does the astrology magazines now I think.

Inf. Most of them are all reprints now, as he hasn't done anything for about the past year.
Frank. That's too bad. He's worked for the pulps most of his life and he doesn't have very much to show for it because they never really paid much I suspect.

Inf. Right now he's not doing anything for them.
Frank. Yeah, just by talking to Virgil I was turned off by the pulp medium. *(This interview was taped prior to Mr. Finlay's death.)* Finlay's the only one in the field that I know of that has done actual work for galleries.

Inf. Well, Frazetta approached the gallery one time with some of his paintings and they looked at his paintings and said, "Gee, that's really fine, why don't you try some abstracts". Have you seen his new paintings on the hardcover books, like Princess of Mars and Downward to Earth? What do you think of them?
Frank. Well, he seems to be experimenting a little with that. Whereas his average paperback covers while they are great are barbarians and the typical jungle stuff.

Inf. He's very pleased with the Downward to Earth cover. That's totally unlike anything he's ever done. There's no

human figures in it at all.

Frank. He's experimenting and that's good to see. I think that he might've been stiffled for a while. Even though the quality was there it was more or less the same subject, the same style.

Inf. That may not be his fault.

Frank. True, but there are variations you can play even on a sword and sorcery cover. You don't have to do a literal interpretation of everything.

Inf. As Jeff told us, a lot of the time, he was told to do such and such no matter what he may be working on, because that sells. Case in point was the Wolfling cover. And the cover was totally unlike the book, but he was told to do a barbarian cover even though the story is not about a barbarian. But those kind of covers seem to sell; so he did a barbarian cover!

Frank. It was a beautiful cover though; it was really nice. Sword and Sorcery isn't going to sell forever though. And if Frank is experimenting that could be because he'll be able to settle into something else. By the way, Jack Kirby is starting up a company of his own on the West Coast.

Inf. For what purpose?

Frank. To bring out innovative type comics. In other words, people who are not already in the field or perhaps some may be in the field. And I may get in touch with him. I may even move out to the West Coast if it looks like he may do something out there. Cause he's gotten out from under the influence of Mr. Lee. But Jack has always wanted to do something like that. I used to see him quite often when I was working up at Marvel and he used to pop up there and he was always talking about getting something together with young artists and guys like that and starting something completely different. And a man like Jack at the helm would be a good person to work with.

Inf. What do you think of Jim Steranko?

Frank. Steranko is coming along quite nicely. I didn't particularly like his former work. I felt his Shield work was good as an impact type art, but I felt he was just relying on special effects. He was not bothering to learn anatomy a lot of times, just using Jack Kirby's anatomy as a basic and distorting from there which is a bad point to proceed from... it's like starting to paint and taking Frazetta's style of anatomy and considering that as the realistic figure, then starting to draw from that. You're gonna get really way out. He won't even look human. Frank distorts it the way he wants to and makes it look right. Steranko's paintings are very good; his western covers are probably the best in the way of covers.

Inf. What have you heard of Talon?

Frank. I've heard it's still in the making. Jim said he was tied up with a big contract for Lancer Western covers.

Inf. How about conventions. Do you enjoy them?

Frank. I can take them once in a while. As long as they don't come every month.

Inf. If nothing else, it's a good place to meet people.

Frank. Just recently I went to the Detroit convention and got to meet Rich Buckler and a few other people.

Inf. How did the Detroit convention come off? Was it a success?

Frank. I'd say it was a very good convention. It had the right combination of things going for it. It had a great amount of entertainment and movies every night. Good flicks—like the whole Edgar Allen Poe thing, all of them with Vincent Price. There were quite a few artists there and a lot of dealers. A lot of new items were brought there. Dealers with Frazetta posters and stuff like that. Paperbacks too.

Inf. It seems to me especially in the field of paperbacks, that people are becoming more art oriented. You see a lot of people buying paperbacks because of the covers rather than the interiors. Do you think that is a healthy trend?

Frank. Well, perhaps they'll read them. At least they're buying them.

Inf. Now when a new book comes out they put it on a list instead of such and such by so and so they say cover by so and so.

Frank. I talked to a couple of paperback dealers, a guy who specializes in science fiction publications, Stephen's Book Service, and I asked "Do people actually come in here and buy a book for Steranko's cover?" He said "That's right, it doesn't matter what the story is." I'm guilty of the same thing. I've probably bought every one of Frazetta's covers and read only half of them... because half of them aren't worth reading and I know it! Case in point—The Secret People, that really was a terrible story, I read it just to prove it to myself.

Inf. The cover was a watercolor.

Frank. Frank has an odd way of utilizing his watercolors. He uses them as if they were oils. He uses his oils as if they were watercolors.

Inf. He's only done one watercolor that was published, or maybe 2.

Frank. Yeah, that's about the only one. I don't know what he used on his cartoon covers, it might have been sort of a watercolor.

Inf. Oh, he did a cover to Spa Fon 5 that was a watercolor.

Frank. Was that a watercolor???

Inf. What about "Web of Horror" and the "Santa Claus" strip?

Frank. I wrote that incidentally.

Inf. It's an interesting story.

Frank. Yeah, I thought it was. Sort of a satire, tongue-in-cheek. It's not a serious horror story.

Inf. Kind of reminiscent of one EC published some years back.

Frank. In some respects. It utilized the Santa Claus villain type theme. But, it had a different ending, completely. It had a happy ending.

Inf. What ever happened to "Web of Horror"?

Frank. Well, it's a case of a publisher who didn't know where his head should of been. He just decided he didn't want to publish it any more.

Inf. Was he losing or making money?

Frank. Well, he didn't make a million and he wasn't happy. Let's put it that way. He probably did make money, at

L T BRUNNER 70'

least he broke even.

Inf. I know Krenkel had a cover ready for next issue and you had at least one story.

Frank. Yeah, it's a tragic thing that happened. It could of been the best magazine of its type.

Inf. "This Is Legend" started out as a fanzine and for a while sounded like it might turn into something like "Web". They've gotten strips by Berni, Jeff and Mike.

Frank. In the first issue they've got a two page centerfold by me. In the second issue I've got a witch portfolio, and possibly a strip entitled "The Gorgon's Head".

Inf. It sounds kind of like "Abyss". They both have professional strips. I'd like to see some of the people do some work on the lesser known Greek myths and Norse myths.

Frank. "This Is Legend" is going to have this Witch thing ...full page drawings, about ten including the whole process—like the accusation is a whole panel, then the trial, the burning at the stake and so on.

Inf. Gray Morrow did something like that in the last issue of "Witzend".

Frank. I'm going to be doing 4 panels, I think he's gonna do the other six.

Inf. It seems like fanzines are trying to become very slick these days.

Frank. I like the trend.

Inf. How about "I'll Be Damned"?

Frank. It also might be a very big fanzine if it keeps going like it is. The first printer they went to messed up the whole deal and somehow the second issue got printed up by another printer before the first issue. So the second came out before number one. I have some drawings coming up in issue three.

Inf. The trouble with fanzines nowadays is that all the artists who used to be fan artists have now become professional, and the fans don't have that much money. This coupled with the fact that the artists have such busy schedules, makes it very rare that the artists can afford to give contributions. Nobody has the time to do anything anymore. As much as we'd like to get stuff for free, you have to realize that everyone works for the buck.

Frank. Well, you have to consider how much time an artist puts into his artwork. He has to pay the rent, meanwhile. I gave you the oil (cover for issue number 2 of Infinity—ed. note) because it was already finished and it wasn't promised to anyone. I couldn't afford to do a painting for nothing at this point.

Inf. Well, that's the case with just about everyone. Sooner or later we'll have to get some strips by professionals to round out the magazine. Of course, we have the Bruce Jones strip for issue three. We also kinda like to get first interviews. You're a first, Bruce Jones, Jim Warren, Doug's Frazetta; I think the tapes running out, so before it goes, how old are you?

Frank. Twenty-one.

As Night Falls!!

"AS NIGHT FALLS" IS A COLLECTION OF SONG-CYCLES INCLUDING: 'THE DREAM-SPINNER' 'WHISPERS' AND THE CLASSIC 'MOONRISE'

HERE WE PRESENT A SELECTION FROM 'MOONRISE' THE TWELFTH SONG IN THE CYCLE: CHERYL'S SONG

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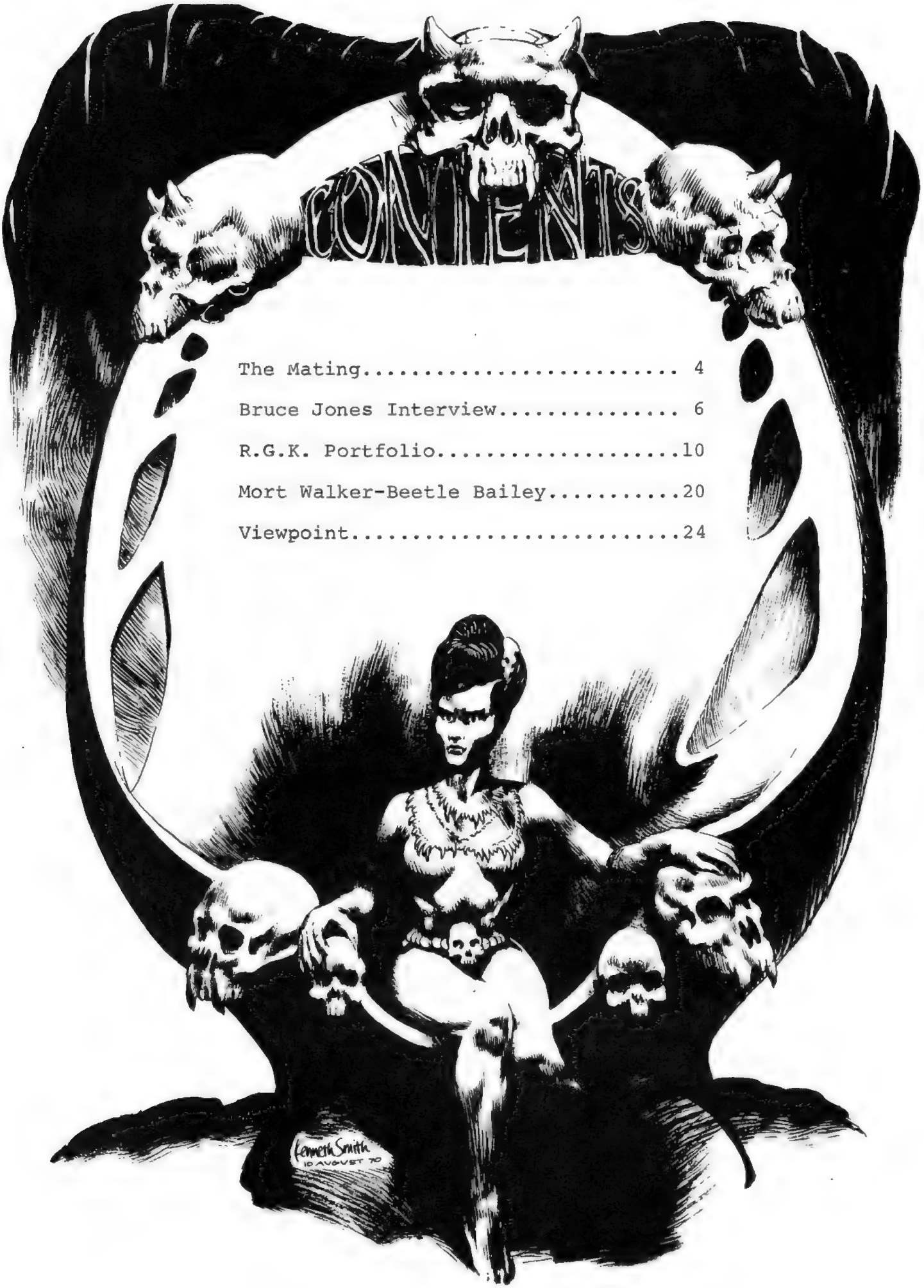
I STOOD IN DARKNESS MUMBLING,
ALL HOPES AND DREAMS HAD DIED...
THEN THROUGH MY MIND A-RUMBLING,
I FOUND SOMEONE HAD LIED.
FOR NIGHT WAS NOT A DYING TIME,
'CAUSE THERE BEFORE MY EYES...
AN ORB OF LIGHT AS GREEN AS LIME,
PHOSPHORESCED THE SKIES.
AND ON IT BUILT FROM PHANTASY
MY MIND A PALACE MADE...
SO TO MY HEART 'TWAS PLAIN TO SEE,
MY DREAMS WOULD NEVER FADE.

R.Kline '68

infinity three · volume two

Editors of this magazine are: Adam Malin, 16 E. Second St., Freeport, Long Island, 11520 and Gary Berman, 197-50 F Peck Avenue, Flushing, New York, 11365.



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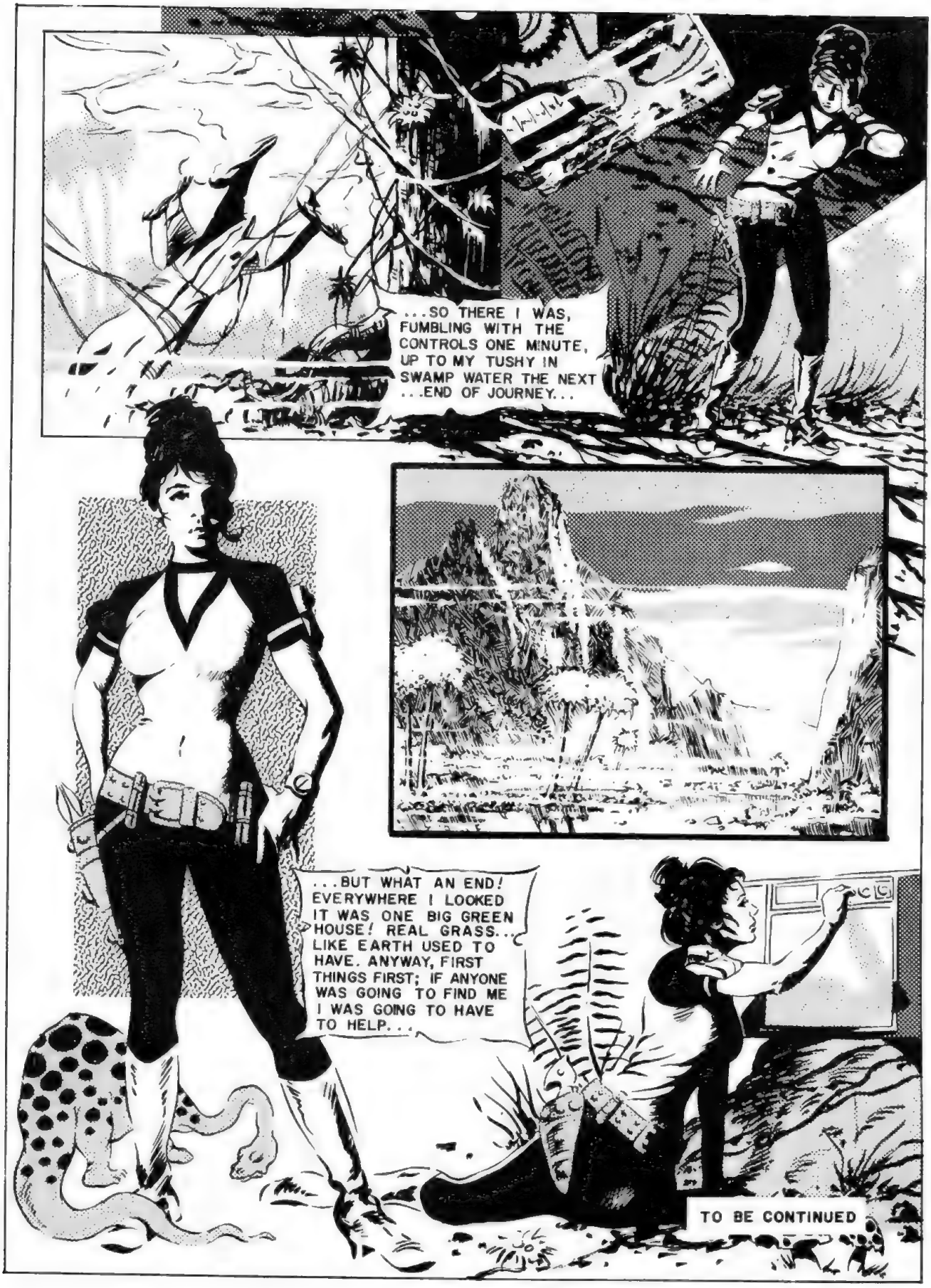
THE MATING
I ONLY WANTED TO SCAN THE DAMN PLANET, NOT LAND THERE...UNFORTUNETLY THERE WAS A LOT MORE TO HANDLING RONALD'S CRAFT THAN I THOUGHT...
BRUCE JONES
©1971


...SO THERE I WAS, FUMBLING WITH THE CONTROLS ONE MINUTE, UP TO MY TUSHY IN SWAMP WATER THE NEXT ...END OF JOURNEY...
...BUT WHAT AN END! EVERYWHERE I LOOKED IT WAS ONE BIG GREEN HOUSE! REAL GRASS... LIKE EARTH USED TO HAVE. ANYWAY, FIRST THINGS FIRST; IF ANYONE WAS GOING TO FIND ME I WAS GOING TO HAVE TO HELP...
TO BE CONTINUED

BRUCE JONES

In January of 1971, we had the pleasure of interviewing Bruce Jones, Web of Horror artist and member of the Abyss staff. Bruce has a pleasant apartment situated directly below the Palisades Amusement Park in New Jersey.

INFINITY: How exactly did you begin in the business?

JONES: My first work appeared in Amazing and Fantastic magazines in 1968. It was pretty awful stuff . . . which may have something to do with why I'm no longer working for them.

INFINITY: Did you have any formal art training prior to your coming to New York?

JONES: I attended the University of Kansas for three years where I majored in Drawing and Painting and minored in Theatre.

INFINITY: Do you feel your time there had any direct influence on your work as a cartoonist?

JONES: Inadvertently maybe, but at that particular time the school was involved with abstract art which was sweeping the country back then. As a result I learned a lot about something I wasn't too much interested in. What I wanted and needed was what everyone was rebelling against; a formal art training based on classical theory and application. I think the only faculty member I left an impression on was a man named Raymond Eastwood, the noted sand dune painter. He taught me, among other things, to look at my subject instead of my paper. Other than that it was a confusing three years. I finally quit.

INFINITY: Any other training . . . Famous Artists Course?

JONES: No. I was always a little skeptical of an art education through the mail.

INFINITY: What prompted you to choose the comics field over say, commercial art?

JONES: It's all commercial art if you're getting paid for it . . . unless you mean comics should be singled out for its infamous lousy pay. I don't know . . . I read and enjoyed a lot of comics when I was a kid, when they were still good, and I always felt then it would be neat to grow up and be a cartoonist or an actor. I was tremendously influenced by the movies, especially the serials.

INFINITY: You must have read the E.C.'s . . .

JONES: Yes, though not avidly until the early sixties when I rediscovered them in an old used book store. I was a little too young during the years before the crash in '55 to understand their quality though even then I was impressed. Now I consider them the finest ever in the field. I think it was Al Williamson's science-fiction work that started me thinking seriously about comics as an occupation. Thanks a lot, Al, now how do I pay the rent?

INFINITY: What comic company do you feel is the best today?

JONES: I don't know . . . they're all pretty bad. National seems to be searching for something at least . . . we'll see. Marvel's in a rut.

INFINITY: What about artists? Whom do you admire?

JONES: Too many to list in both commercial and Fine Art. Recently I've been looking at a lot of Hal Foster for some reason. All Williamson was probably my single biggest influence.

INFINITY: Frazetta?

JONES: His name inevitably comes up doesn't it? I think I enjoyed looking at his work more before he became a household word. I've lost that feeling of privacy I shared with it. It's disenchanting to know that thousands of pimply fans are drooling over his stuff. Maybe I'm imagining it but I think it's affected what he does.

INFINITY: How do you feel about what Gil Kane and others are doing in the paperback field?

JONES: I never cared for Kane's style or interpretation of dramatics but I admire his individualism. He knows what he wants and he's going after it. He's also an intelligent writer . . . a rare bird these days. Or any days for that matter.

INFINITY: How about Wallace Wood?

JONES: I always loved his work, everybody does. I'm going to be doing some work for his new adult humor magazine. If someone had told me that five years ago I wouldn't have believed them. I consider it an honor.

INFINITY: Your lettering in Abyss number one seems unique. How did you do it?

JONES: It was Leroy lettered, a patented process involving stylus and templates. E. C. used it a lot. That and my inability to letter decently prompted me.

INFINITY: Do you do much reading, and what kind?

JONES: I never read anymore it seems. It's the one thing I feel really guilty about. I love to write however.

INFINITY: Any favorite authors?

JONES: I think Richard Matheson is brilliant. I was a big Frederick Brown fan before his untimely death.

INFINITY: What are your tastes in movies?

JONES: Anything that's well done. Of late Midnight Cowboy, Five Easy Pieces, and Bonnie and Clyde managed to leave impressions. Arthur Penn deserves all the credit he's getting. I'm partial to the "stumble and mumble" dept. of acting; Brando, Beatty . . . George C. Scott is superb, and

Robert Culp should be getting more attention. In the fantasy field I await with anticipation the Bond films and everything Ray Harryhausen does.

INFINITY: Have you tried painting?

JONES: Not in earnest . . . not yet.

INFINITY: Have you done anything for the color comics yet?

JONES: No. I helped Berni Wrightson pencil a job once but I don't think it was ever published.

INFINITY: How do you feel about super heroes?

JONES: I have to appreciate what they've done to help keep comics alive over the years, but I can't generate too much enthusiasm for them. They're difficult for me to relate to and there are far too many of them. I enjoyed the Capt. Marvel Family and some of the earlier Spiderman stories when Ditko was doing them. I also felt Neal Adam's Deadman had strong potential . . . but I basically enjoy the short story type comics, the kind of stories E.C. did. I want a comic writer to take his work seriously, and it's pretty hard to be serious about a guy in long underwear.

INFINITY: Are you writing any of your own comic stories?

JONES: I'm trying to write all of them. I feel I do a better job on something that's my own creation from beginning to end. From what I've heard, that's pretty hard to do with the color comics.

INFINITY: Would you care to elaborate?

JONES: I understand editorial policy is pretty rigid at National and Marvel . . . they have a certain look they want to their books and they expect their staff to comply. I think I would feel a little restricted.

INFINITY: Which brings us to the Comics Code Authority.

JONES: I believe the comic format is capable of relating the kind of relatively mature, progressive stories I'm trying to write and draw. But in order to do those kind of stories an artist (writer or illustrator) has to have free reign over what he's doing. If a good story calls for a man to have his head split open with an axe then you've got to show it. There can be no room for compromise or censorship . . . and that's what the Comics Code is, a board of censors.

INFINITY: You don't believe in editors, then?

JONES: I do believe in editors, but a good editor doesn't use censorship, he uses good taste, something that varies from editor to editor. The Code, however, has a whole list of do's and dont's they use to screen every story they permit the companies who cater to them to use. I fail to see how an artist can call himself an artist and work under that kind of harness. Who is the Comics Code to dictate what kind of art and literature people should be exposed to, whether kids or adults? It seems unconstitutional.

INFINITY: But wasn't the Code initially established in the interest of young children?

JONES: It was established in the interest of publishers who were afraid that horror and crime comics were putting an end to the media. Instead of standing up and demanding

their rights, instead of suggesting that censorship is a matter of choice not law, they backed away and promised to clean up their books. The industry had no one to blame but itself. They've made it a children's media by catering to children so what do they expect?

INFINITY: Are you saying you're against children's comics?

JONES: Not at all. They have their place just as a juvenile section has its place in a public library. But right next to it is the adult section. I'm for putting adult comics on the stands next to children's comics and distinguishing each from the other on the cover so the parents can make the choice not the Code.

INFINITY: What's to prevent the child from buying the adult book?

JONES: What's to prevent him from reading in the adult section of the library? You don't simply eliminate something out of fear the wrong people will see it. The government complied with this in 1959 with the publication of Lady Chatterley's Lover and other long suppressed novels. Why deny the comic format the same right? They're a form of American literature aren't they?

INFINITY: What about James Warren's books and the other black and white magazines? Aren't they less restrictive?

JONES: They are, perhaps, the last chance we have to do something mature in comics. Here again Warren has chosen to make it a children's field but that at least was his choice . . . I don't think he was pressured into it by the P.T.A., etc. Unfortunately I think he's underestimated the intelligence of most children.

INFINITY: What are your feelings about the underground comics?

JONES: Again I see tremendous potential . . . I'd like to see more straight fiction though and less social comment. They seem too timely now, too caught up in current issues. I enjoy artists who think of themselves as purely entertainers not prophets or environmentalists, unless those things are vital to a good work of fiction.

INFINITY: Would you care to comment on our current social status?

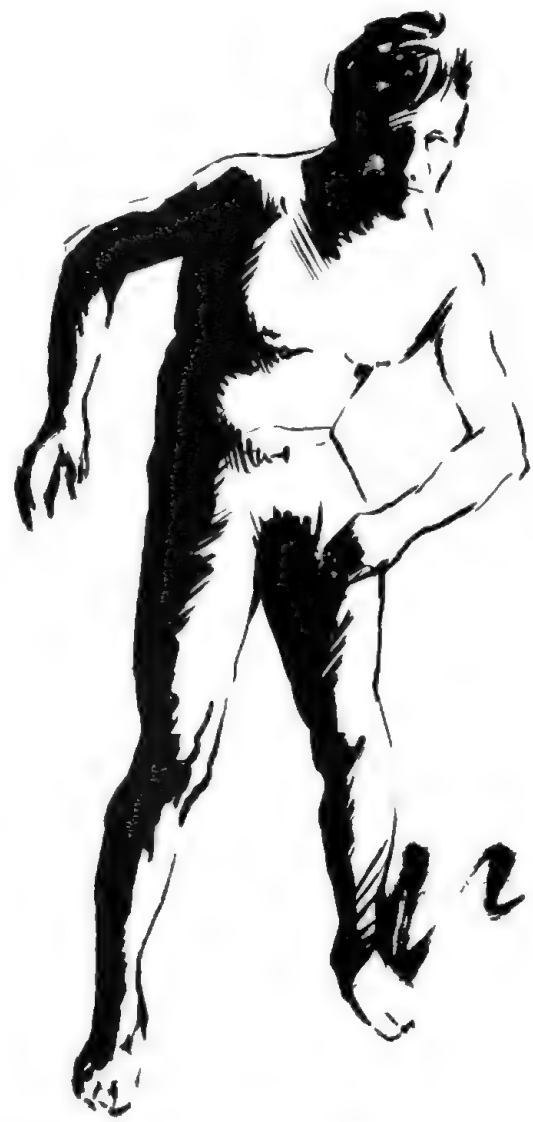
JONES: It's simple arithmetic really. The more we grow and the longer we live the more we destroy. As a result we're tipping the balance of nature, a balance that's taken millions of years to make itself work. Apparently we think we know a better way to make the world go 'round . . . I doubt the whales agree. We're searching for a cure for cancer at this very moment, a physical condition nature intended to keep the animal population in control with. If we find that cure and fail to compensate for it with a radical program on birth control then we'll have defeated our purpose.

INFINITY: Are you generally optimistic or pessimistic about the future?

JONES: I'm not an expert but I've read some pretty frightening statistics. Most of the people who are experts seem pessimistic. It seems that every time we reach a solution to a problem, forty-thousand more babies are born creating more problems to be solved. It's an endless battle that we're slowly losing. Air pollution scares the absolute hell out of me . . . gradually being consumed by something you can't see . . . talk about horror comics.

INFINITY: Getting back to comics, tell us about your plans for Abyss.

JONES: Abyss was founded for the reasons concerning editorial policy we talked about earlier. With Abyss there is no policy. The artist is only as limited as his imagination. If he wants to do a story about a necrophiliac centipede, he can do it. We are: Berni Wrightson, Jeff Jones, Mike Kaluta, and myself.



INFINITY: Is the group enthusiastic?

JONES: I think so, considering professional commitments.

INFINITY: How often do you publish?

JONES: How often do you get pregnant?

INFINITY: One final question; what do you think of Infinity?

JONES: Let me read it first!

INFINITY: Fair enough.

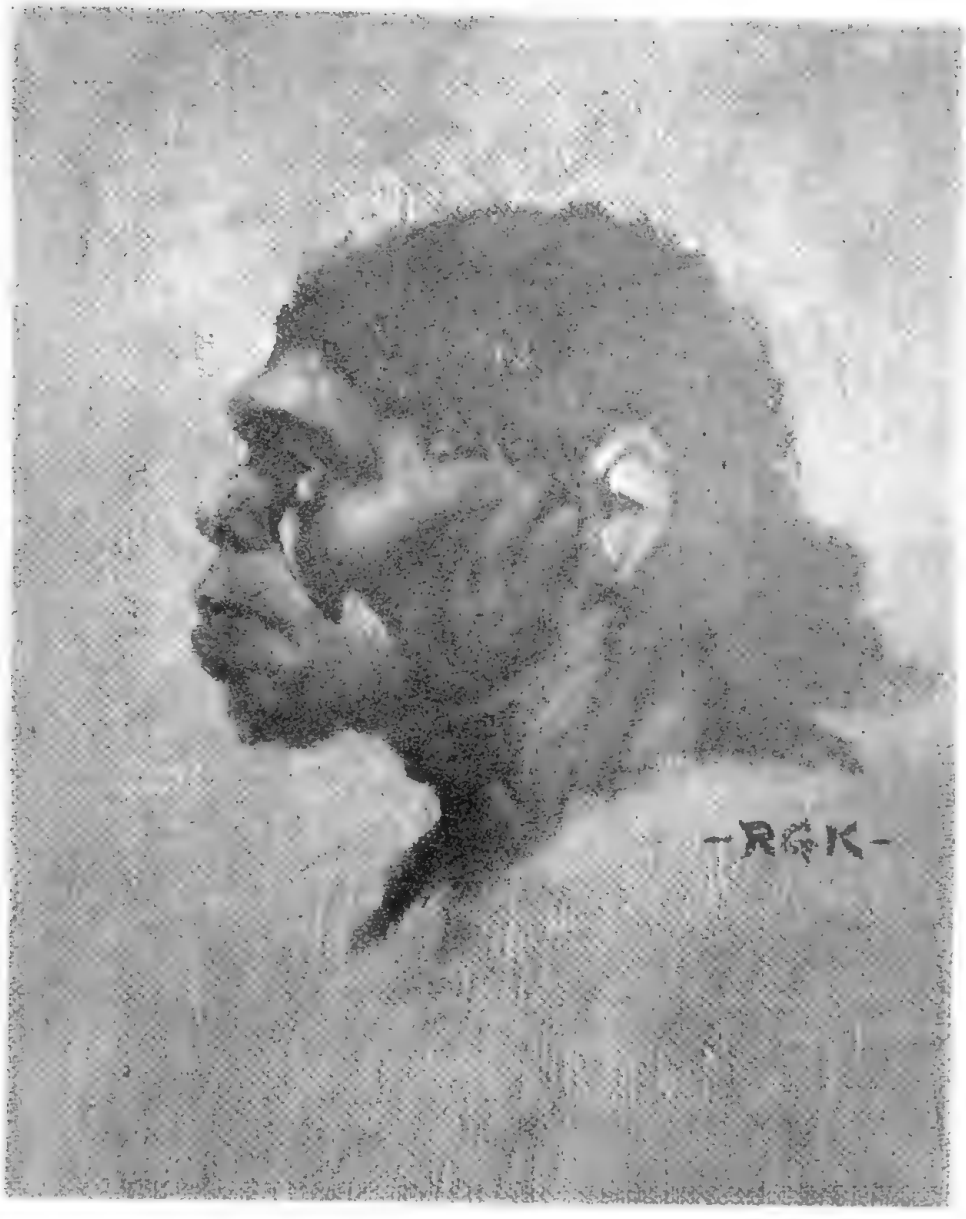
"A PORTFOLIO BY ROY G. KRENKEL"

RGK

RCK.

ROK

– The Banks of the Tiber
In the days of
the Empire –


-RGK-

RGK

TO DOUG —
Roy G.
RGK

LIFE AMONG THE BEETLES, BONERS, AND HI AND LOIS

"by Mort Walker

I'm sure everyone's tired of the story of the poor boy born on a dirt road in Kansas 46 years ago who began drawing on shirt cardboards, worked his way to New York, lived in a condemned building with no furniture till he cracked the big time, and ended up with tax problems in Greenwich, Connecticut.

So I won't tell it.

But, since I was asked to do a biography of some kind, I'll tell you about yesterday.

Monday was a gray, drizzly day. I grabbed my mail and Sunday comic clippings from the top of the refrigerator in the kitchen and ran the 100 feet out to my barn studio without getting anything too wet. It was 8:30 and Bob Gustafson was already there at the typewriter puffing on a pipe and answering fan mail. We had received 32 letters last week asking for complete copies of the graffitti writing Plato had done on the latrine wall in Beetle Bailey. (Not one person had said anything about us drawing a toilet seat in that strip . . . which we had considered a "First.")

Bob said, "Mornin . . ." like he always does the two days a week he comes to the studio. He got up and went into the dark room to run off more copies of the graffitti script on the photo copier.

I said, "Mornin," put the coffee pot on the stove and went to the old roll top desk in the room where I work. I always feel a little tense on Monday morning. I only have about an hour and a half to pencil a Beetle Sunday page before everyone starts to arrive for the gag conference. I get out the fireproof box with the 3 inch stack of Beetle Bailey gags stored in it and select a gag to work on. A gag about General Halftrack is chosen because I had been heavy on gags using Sarge's dog recently. This would balance them out.

The intercom buzzes. Jean wants me to bring some stamps when I come home.

I pencil fast with a single definite line. A lot of sketchy penciling only takes more time and confuses the inking. I decide to change the last panel with a new ending from the original gag sketch. But I don't trust myself. I check with Bob for his opinion. Bob liked the original version so I change it back. Sometimes your first reaction is the best.

Bud Jones arrives in his Volkswagen camper bus. Dik Browne is with him. Dik isn't a regular member of our Monday conferences but he comes if we are going to play golf afterwards. Bob and I wait to see what kind of an entrance Dik will make. He never just comes in and says, "Mornin." Sometimes the door will creak open as though the wind had pushed it and his hat will come sailing through the room. Or he will march in ignoring all of us and lie down on the couch with a book. Or he will come in talking as though in the middle of a sentence about some obscure historical event relating it to the state of unrest in the world today and how it has affected his putting. The soliloquy may last five minutes, but we go on working as though he's not there. Today he rolls golf balls in the door. Not one of his Greater Entrances, but better than, "Mornin."

Here comes Jerry Dumas. My driveway looks like a used car lot now. Jerry always brings in news clippings, or drawings his kids have made, or pages from the latest book he is writing, or things he thinks will interest us. We always have a "show and tell" session about movies, books, tv or whatever. Everyone brings comics sent to them by their families and friends around the country, or jokes heard at parties over the weekend. It's fun and it keeps us abreast of things, but you can see why I have to get my work done before they arrive.

Everyone pulls out his week's production of gags and we trade them around for the "reading period." Each guy does about 15 gags a week sketching them up on typing paper in a fairly finished fashion. Now we read each others work and grade them on the back. The rule is never to laugh out loud and never refer to a specific gag in any way that might influence anyone elses vote.

We're ready for the conference which takes place on the high counter in the kitchen area. Bar stools are pulled up and the stack of 66 gags are placed upside down so that we can see the votes on the back before we turn the gag over for discussion. (The three strips we do use up 21 gags a week.)

Bob says, "I didn't get that one." Jerry says, "I guess I didn't do it right. Gail didn't get it either." We discuss it for a few minutes to see if it's worth saving and decide it isn't. It goes into the reject trunk along with about 10,000 other non-winners which I save in case we ever get desperate.

Another gag gets us into a discussion about what kind of a sound a banana makes when it hits the floor. "It doesn't *thud*," Bud complains. "How about *plop?*" asks Jerry. Bob offers *"Thunk"*. Everyone begins making weird noises like bananas falling on floors. *Pum* was the winner.

The phone rings as it always does several times interrupting the conference. It's a writer from Cleveland doing a piece on Milton Caniff for Atlantic. She wants any anecdotes I have on him. I say I'll write her some.

The conference resumes. Much time is taken worrying about the new Negro character we're introducing in Beetle in November. How to make him funny without offending anyone and yet have him fit into the goofed up world of Camp Swampy. It's touchy but everyone wants to try it.

About a fifth of the gags are rejected, but I know only half of them will ever be used eventually. The guys are professionals and know the only way to make the strips good is to criticize openly and frankly, but they still can't bring themselves to throwing out a whole week of a man's work if he's had a bad week. They're a soft-hearted bunch. It's up to me to make the final selection when I sit down by myself to do the penciling on Beetle and Boner's Ark and to choose the ones to mail to Dik Browne for Hi and Lois. That's when I get ruthless. When it comes down to actually using the gag, I remember the lack of enthusiasm for it during the confer-

ence as well as the compliments . . . no matter what high scores it has on the back.

The conference is over and there's a scramble to the cars and the golf course. Tomorrow I can pencil Boner's Ark and work on more ideas for next week. We've earned an afternoon off. Right Dik? Good God! We forgot Dik. He's asleep on the couch.

(There's always such confusion about who's who and who does what around here, let me give you the cast of characters.)

Bob Gustafson: Writes gags, answers mail, does special projects, does ads, and the Beetle comic book. Used to do *Tillie the Toiler.*

Jerry Dumas: Writes gags, inks the Beetle Sunday page. Has been my assistant for 16 years. Used to do *Sam's Strip.* Has written best selling children's novel, "Rabbits Rafferty," and has an adult book coming out in the Spring called, "An Afternoon in Waterloo Park."

Ralston (Bud) Jones: Writes gags, does Boner's Ark for the comic books and still does *Mr. Abernathy* in collaboration with Frank Ridgeway.

Dik Browne: Draws Hi and Lois . . . and makes grand entrances among other things.

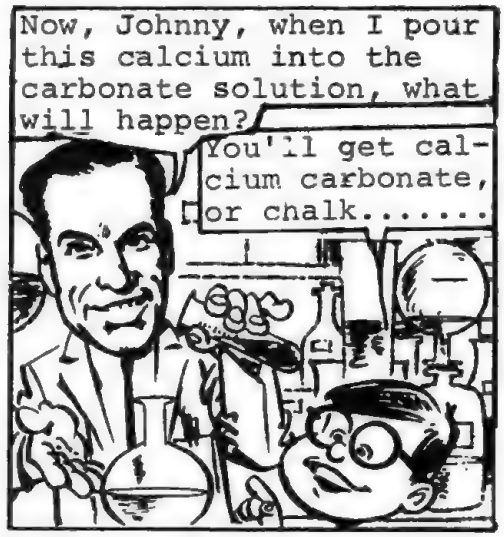
Frank Johnson: (Not mentioned in this article) Inks the Beetle dailies, inks Boner's Ark, assists Dik Browne, does the Hi and Lois comic books, as well as four or five other titles, and does *Beanie* for the New York News.

Mort Walker: Writes gags, pencils Beetle and Boner's Ark and tries to coordinate the activities of this bunch on three strips, books, comic books, ads, tv, lectures . . . and golf.

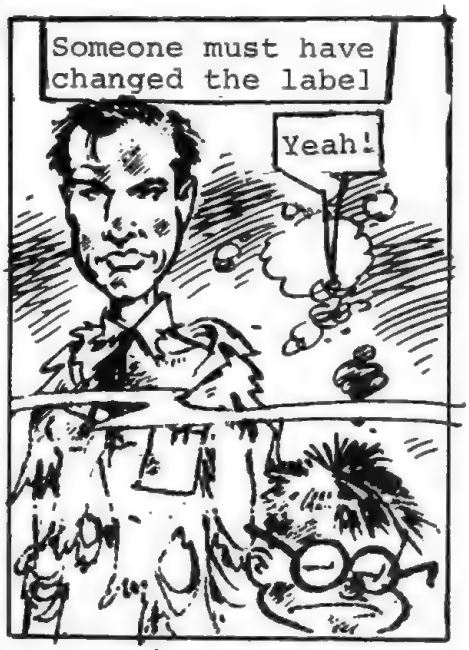
BEETLE BAILEY

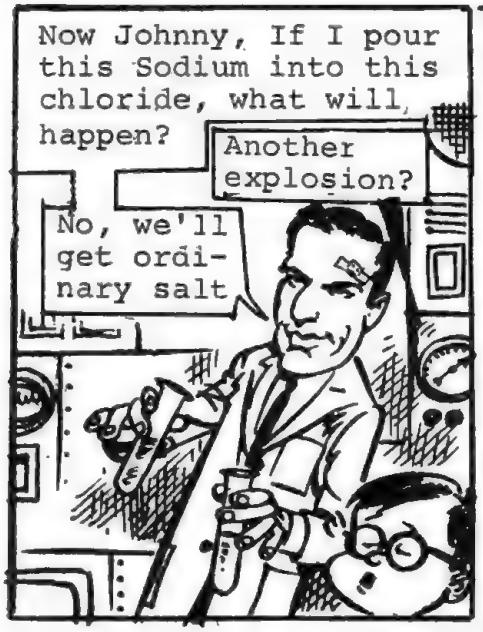
GENTLEMEN, MAKE NO MISTAKE --NO MATTER WHAT GOES ON IN THE REST OF THE ARMY, THIS CAMP WILL CONTINUE TO ADHERE TO THE SAME STANDARDS OF CONDUCT AND EXCELLENCE WE HAVE KNOWN IN THE PAST
COULDN'T WE TIGHTEN THINGS UP JUST A TEENY?
MORT WALKER 5-6
WATCH THAT PICKLE! IT'S SLIDING OUT!
I'M THE COOK! I'LL MAKE THE SANDWICH!
WELL, IT'S MY SANDWICH! I SHOULD HAVE SOMETHING TO SAY ABOUT IT!
IT'S NOT LEGALLY YOUR SANDWICH UNTIL I RELEASE IT FOR CONSUMPTION!
YOU'RE FIGHTING OVER WHAT?
MORT WALKER 5-5
OVER THE HEDGE, BEETLE! THAT'S EXTRA BASES
THAT'S SIXTEEN SO FAR
MORT WALKER

Mr. Wizzy. . .


Now, Johnny, when I pour this calcium into the carbonate solution, what will happen?
You'll get calcium carbonate, or chalk.....

VOOM


Someone must have changed the label
Yeah!


Now Johnny, If I pour this Sodium into this chloride, what will happen?
Another explosion?
No, we'll get ordinary salt

Here it is,plain salt-solution,want to taste it?

GLUG! GLUG! GLUG!

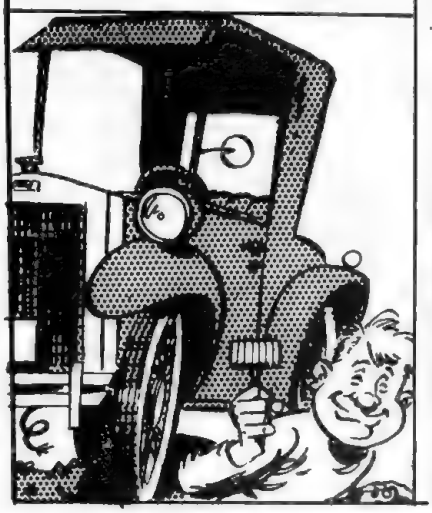
Eh, Heh, Heh, Heh...
Ooops!

See you next week, I hope!
GRRR...
Mr. Drucker

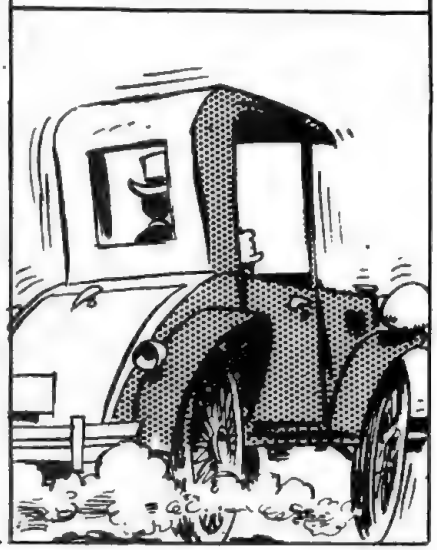
Candy Camera...

We wanted to see a man's reaction when the brakes on his car didn't work..

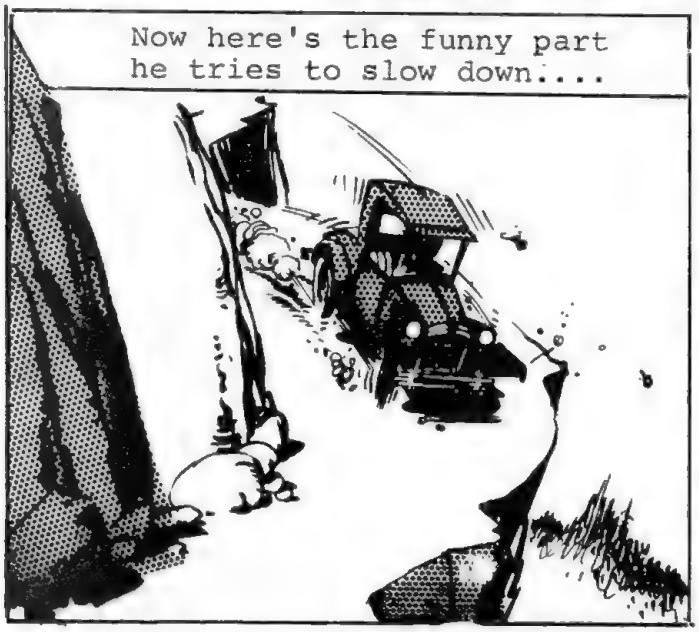
So we had a mechanic, disconnect the brakes on someone's car.....



He didn't know a thing.....

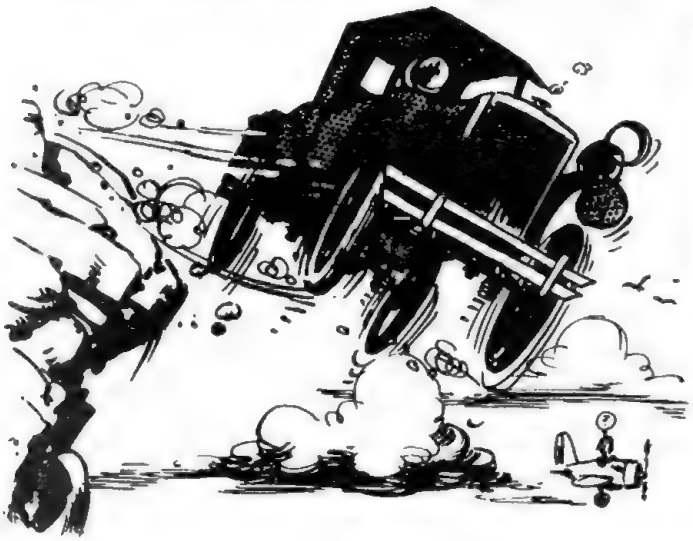


Now here's the funny part he tries to slow down....

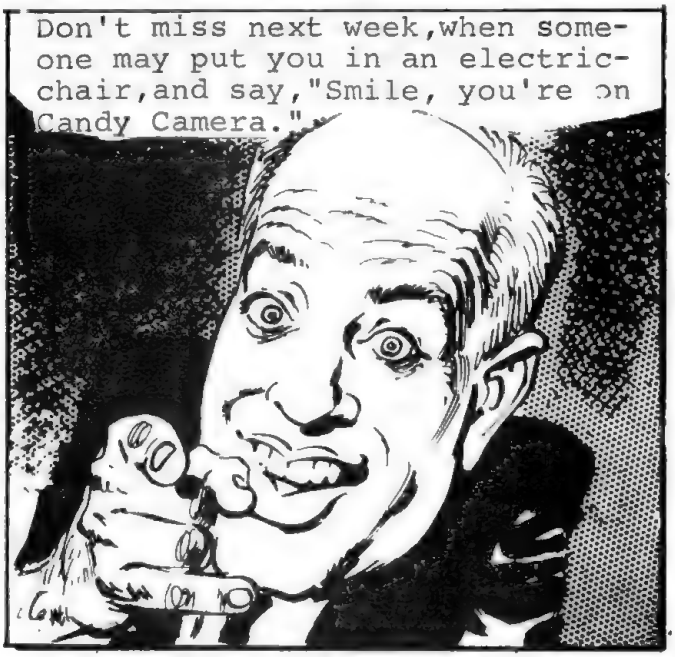


Ha, Ha, look at that funny expression...

For added humor, we removed the guard rail from the cliff...Ha, Ha, imagine his suprise.....



Don't miss next week,when someone may put you in an electric-chair,and say,"Smile, you're on Candy Camera."



First of all, let us thank all of you who took the time to write to Viewpoint with your comments. I must say the response was excellent, thus the increase in size of this column. We hope you will continue to write us in the future and let us know what you think of our latest effort, Infinity Three. Due to the large response for comments we find it impossible to print certain letters in entirety, although we would like to. In this way we avoid repetitious material, which is only boring to other readers. Please take this into consideration when reading the below letters. We feel we have given a fair representation of your views on our past issues, and in future issues, please continue to speak out on other matters as well. By the way, address your comments to Gary Berman, 197-50F Peck Ave., Flushing, NY 11365, or Adam Malin, 16 E. 2 St., Freeport, NY 11520. Now onward!

Dear Gary,

I just received Infinity Two today and I must say that it was a welcome change from issue one. There seemed to be more cohesiveness this time especially between the artwork and articles. This issue's layout was much more professional in appearance.

I thoroughly enjoyed the interviews as Mr. Frazetta has been my all-time favorite illustrator since his days with the Ace ERB bookcovers. His illo accompanying the interview appeared to have been rendered with a felt-tipped pen. Was it?*("Yes, it was a blue flair.")*

Mr. Wrightson has been my favorite rookie artist for some time now. His interview was quite enlightening. It is a shame that he couldn't have done the Conan strip for Marvel. I think his style fits Conan more so than does Barry Smith's (even though Smith does a commendable job.) I think Smith's style fits the character and appearance of John Jakes' *Brak the Barbarian* or Michael Morcocks' *Elric.*

Roy Krenkel's illustration of Conan was the best work I've ever seen him do. *(We agree, it's too bad the rest of the body couldn't have been done in the detail the face was.)* If he did that type of work all the time he would merit my admiration and attention to say the least. I've followed his work since the days of the Ace ERB books, and I've always been disappointed that he hasn't done more work in comics, magazines, etc. Well, Gary, your second issue was a very commendable effort and much appreciated on my part. I'll be looking forward to seeing more written articles in Infinity. You'll receive my money shortly for the third issue.

Earl Johnson.

In almost all the letters we received the first words were something like, "much better than issue one". We're glad you appreciated the improvement and as time progresses we hope to continue improving. Thanks for the nice comments, it's especially nice coming from a person who obviously knows his hobby well.

Dear Gary,

Thanks very much for sending the copy of Infinity Two. Your printing and layout seem to have improved since issue number one. You included a large number of very worthwhile illustrations, and the two interviews were very enjoyable reading.

Looking forward to Infinity Three. Thanks again.

Sincerely,
Bob Kline.

Thanks for the comments, we hope you enjoy this issue as well. To our readers—look for more artwork by this fine artist in future issue of Infinity.

Adam and Gary—

You asked for comments, so here goes. Infinity Two was great. The only thing wrong was that what you called the front cover (except of page three) was on the back. It was good though.

The Wrightson interview was good, but I'm more inter-

ested in what Frank Frazetta had to say. I wish the Frazetta interview could have been longer. *(So do we, unfortunately the interview was done a few years back by a member of our staff, and it couldn't be changed.)*

The art was good, especially the Jeff Jones picture on page 40. I didn't like the pictures by Schenkman, though.

Other comments on other things: I'd say that, although Kirby's new comics are good, Colletta's inking on them isn't as good as it was in "Thor." "The New Gods," is a little too much like a Thor copy. *(It's still damned good, though.)*

Finally, I think you *should* raise your price to $2.00 and put in 70 pages. It'd be worth the extra 50¢. Thanks for listening.

Dave Fryxell

First we want to explain the mixup concerning issue two's covers. As originally planned, the Jeff Jones oil was going to be the front cover. After receiving the painting from Frank, we felt it would fit the front cover better than the other piece. Thus, at the last moment we switched the two, which accounts for the interior errors concerning the covers. We're glad you like the "Wolfing", by Jones.. .it's probably one of the best liked pieces, along with Conan, in issue two. By the way, let us know what you think of this issue.

Dear Gary & Adam,

I enjoyed Infinity Two thoroughly. All art was fantastic, and I think Brunner's art topped everyone elses. His art was tops. And that cover! Have loads more art by Brunner. I really got a kick out of the interviews. I liked them both the same even though Berni's was longer.

I am in favor of you raising the price to $2.00 and 70 pages but I don't care whether there are color covers or not. But don't you think Brunner's cover for number two would have really been stunning in color? *(It sure would have, but because of money it was out of the question at that point.)*

Please let me know when Infinity Three is to be out and its cost. Whatever the cost, I will buy it forever. Keep up this perfect work!!

P.S. The only thing I didn't like was delivery. If you could speed up sending out your books it would be better. Thanks.

A buyer forever,
Mike Phillips.

Hope you like issue three as much as two. A vast majority of our readers agreed with you on the issue of raising our price and increasing the number of pages . . . so we did. The delivery problem is an unfortunate one. It is becoming increasingly aware to buyers of fan publications that advance orders are needed in order to go to press. This is why we ask all of our readers to order our latest issues as soon as possible, and survive the wait. The more *advance orders we get, the more improvement we can accomplish. Subscriptions to Infinity are being offered for the first time....*Please *purchase Infinity through subscriptions, it will speed up our production while saving you money. See details elsewhere. Once again, thanks for your comments.*

Dear Adam,

To start off, INFINITY TWO was a very nice cultural art magazine (fanzine has always seemed a little too trite and rough a name to me.) A big improvement over INFINITY ONE. The front cover was pretty good, but I've seen better work by Brunner. The inside front cover by Roy Krenkel was a very beautiful work. The inside work by Brunner was great, the Virgil Finlay collection was terrible, very cluttered; he's such an excellent artist, I don't see how he could do that work. The Berni Wrightson interview was good, it answered a lot of questions of mine. Then, who is this guy Schenkman? I got through with the Wrightson interview and I'm slapped in the face with some scratchy monstrosity, eccchhh! You had a beautiful Frank Frazetta drawing, yet what does he do that isn't beautiful? The interview was nice, but my only regret was that it wasn't longer. *(We agree, but as explained elsewhere it wasn't up to us. But I think you'd agree we were quite fortunate to have an interview with this fine illustrator.)*

The Krenkel folio was beautiful in its own special way. The letter column, I suggest that you refrain from interrupting the letter, it seems to break the train of thought. *(We agree, and promise never to do it again.)* The Jeff Jones ink layout of the paperback, Wolfling, was excellent. Then we get another mess splattered on the inside back cover but I won't go into that again. The back cover was good, but should have been used as the front cover.

Yet you guys put a lot of work into it, and I'm sure INFINITY THREE will even be better. The type print was good, and I suggest that you make INFINITY a seventy pager. Then you were wondering about a reprint from an E.C., I think something from their Science Fiction lineup like Williamson, Frazetta, Wood, something that was not reprinted in the Ballantine paperback revival, then maybe some work from, "Tales of Valor." That about wraps 'er up for now.

Best wishes,
Randy Yeates

There are only a few points of disagreement we have with you so let's get right down to them. First — Although the Finlay's were not the best of his work I feel they were good and warrant publishing. Perhaps, the reason you didn't like them is the fact that they were printed from copies. We liked the Schenkman pieces as did many others. I guess it's a matter of taste though. Although we did not have room for the EC strip this issue we do have a special one in mind for future publishing and we have the permission from Mr. Gaines. So look for it in one of our future issues. By the way, we hope you like the way your art came out in this issue.

Dear Adam,

Thanks for the copies of Infinity 2. You have really made a quantum-jump in quality from your first issue. The Krenkel pieces completely stole the show, and the interviews were first rate—all in all, impressive and handsome. Since my ad is in your issue, naturally I have interests of my own in hoping that your magazine gets the circulation and sales it deserves—but then too, I'm lucky to have such a splendid zine for a showplace.

Best,
Kenneth Smith

Dear Adam,

My main reason for writing is because of INFINITY TWO! You weren't kidding when you said it was going to be terrific. *(I did?!)* It *was*...and yes, it was worth the money this time!! Well worth it. It is such a vast improvement over the first issue. I don't know how you managed to improve it so quickly and so *MUCH* . . . but I found it to be one of the most enjoyable, and for once *QUALITY* fanzines I've ever read!

Best—
Alan Light.

By the way—I hope everyone will take advantage of the tremendous thing Alan is offering in his new publication "The Buyer's Guide". It's great for the advertiser as we can attest to, and for the fan as well.

**Sorry about the mixup on the price of INFINITY THREE, midpoint in our advertising . . . we decided to increase the number of pages, have two volumes and color covers after our first ads were submitted. We also had to raise the price to two dollars. For those who were lucky enough to get their $1.50 to us in time, let us say it was an advance order. For those who sent us the two dollars later let us hope you will feel this publication was worth the extra fifty cents.*

Dear Gary and Adam,

Re INFINITY TWO: Although there were a few pieces of nice art in this issue (Notably the Brunner stuff), I am not one of those who flip over seeing incredibly bad sketches just because they were done by big name pros. I love the work by Steranko, Wrightson, etc., if it is their good stuff. Mind you, I am not criticizing you for not being able to get them to do their best stuff but to publish something merely because it was by a pro, I just can't see. In my opinion much fan art I have seen far exceeds (in quality) some "Pro" sketches I've seen published in fanzines. Of course, what do we mean by fan and pro art? As examples both Don Newton and John Richardson are pros but do not work for any comic companies. Within this context I classify them as fan artists (Though their work is just as good as most "pros"), because they do art for fanzines as a hobby, generally speaking. At any rate, I am sure you are trying to get the best art you can.

You asked if anyone could verify the RB&CC's circulation. Don't you think I would have been the one to ask? *(Of course we do, but from past experience on writing to the SFCA, I very rarely get a response in any form.)* Right now the RB&CC sells right around 1950 to 2050 copies per issue. Of this, about 80% is subscriptions, 18% single issue purchases, and 2% samples. I seriously doubt that there are any more than 500 (at the very most) *serious* comic collectors, (who are aware of organized fandom), who do not read the RB&CC, at any given time. In fact, I would say the number is less.

G. B. Love

Thanks for your comments, Gordon. I must say, though, that I do not agree with you on quite a few points mentioned in your letter. I too don't like seeing a bunch of sketches hashed together to form a fanzine, but this is how you made INFINITY TWO sound. What happened to all the finished artwork by Krenkel, Finlay, Jeff Jones, Wrightson, Morrow, and all the rest? You fail to mention these pieces, and they surely were not sketches. To be honest, I take this remark as an insult, both personally and collectively. We do not publish something "just because it is by a pro"; if we did, I assure you we wouldn't be around for our third, fourth, and fifth issues. Perhaps this is why it takes such a long time between issues. We pick and choose from our art supply until we have only the best and then print it. This is not to say we will not print sketches from time to time, because often sketches are preliminaries to drawings and they show how an artist works up to a finished piece. Perhaps some of our readers are interested. We don't agree with you that the Frazetta piece was "incredibly bad", although it was a sketch.

BRUNNER

And by the way, we do have many fan artists to showcase, and we are working with them to produce some of their best work for printing. Such as Randy Yeates and Rick Rydell who definitely warrant attention by fandom and have a fine future ahead of them in comic art. Still, we do appreciate your comments (although I think you seem to destroy without creating, that is you criticize without offering ideas for improvement.) And thank you for the info on circulation. I guess we goofed!

Dear Gary and Adam,

I received INFINITY TWO the other day, and I must say that I was pleasantly pleased! Although there was quite a wait between #1 and 2, the delay was well worth it. *(See our response to G.B.'s letter for the reason.)* It seems that in the short span of one issue, you have achieved the task of advancing from the ranks of the "run of the mill delusions of grandeur" to real *quality*. Despite the fact that you featured the work of prominent artists such as Foster, Wrightson and Kirby in your initial effort, the issue just did not seem to "click" (for lack of a better word). The basic reason for this, I believe, was the inclusion of sub-standard fan art, poor type reproductions, and the inclusion of such features as the Galactus interview and the comic quiz. So that I won't be misunderstoōd, let me make it clear that I am all for fan art, but art, whether it be by fan *or* pro, must be, above all, *good*. As for the above mentioned features, their place seems to be in the many child level crudzines which seem to be making the rounds today. In short then, I found INFINITY ONE to have potential, but was not impressed enough with it to dish out $1.50 for it at the N.Y. Con. (In fact, the only way I ever *did* get a copy was in the package deal with two.)

Which brings us to #2! (Betcha thought I'd never get here!) What a metamorphosis! The first thing which struck me was the IBM type, which gave the mag a 100% better appearance. Of course, there was still a bit of fan art in the issue, but this time good editorial policy won out, and only the *deserving* stuff was printed. The pro art used in this issue was well chosen and gave the mag the "class" necessary to survive in the fanzine market today. The interviews, for the most part were much better than those in the first issue, perhaps because they were longer, or maybe because of the subjects. In any case well done! The only complaint I would have in this area would be that the answers given to many of the questions were too short and tended to be of the "yes and no variety" *(I hope we have avoided this problem this time, if not we will take your advice in our next attempts at interviewing.)*

The *Viewpoint* section was intelligently conducted, and is one of the better fanzine letter columns. Perhaps the best thing about the issue was that you knew when to quit. Too often, a zine with adequate amount of good material tries to beef up the size and the finished product is usually a mess. *(Although we don't feel it was a mess, "This Is Legend" did what you were saying in their first issue.)* I'm pleased to say that this isn't the case with INFINITY TWO.

Looking forward to number three—

Ray Foushee Jr.

What can you say about a letter as nice as this—except thanks and hope you like our new look (the two volume set idea). Let us know . . . Okay?

Dear Gary,

I received my copies of Infinity Two in the mail this week and was extremely satisfied with your efforts. Thank you, and I hope you continue to produce this fine magazine. It is truly a tribute to the artists of today.

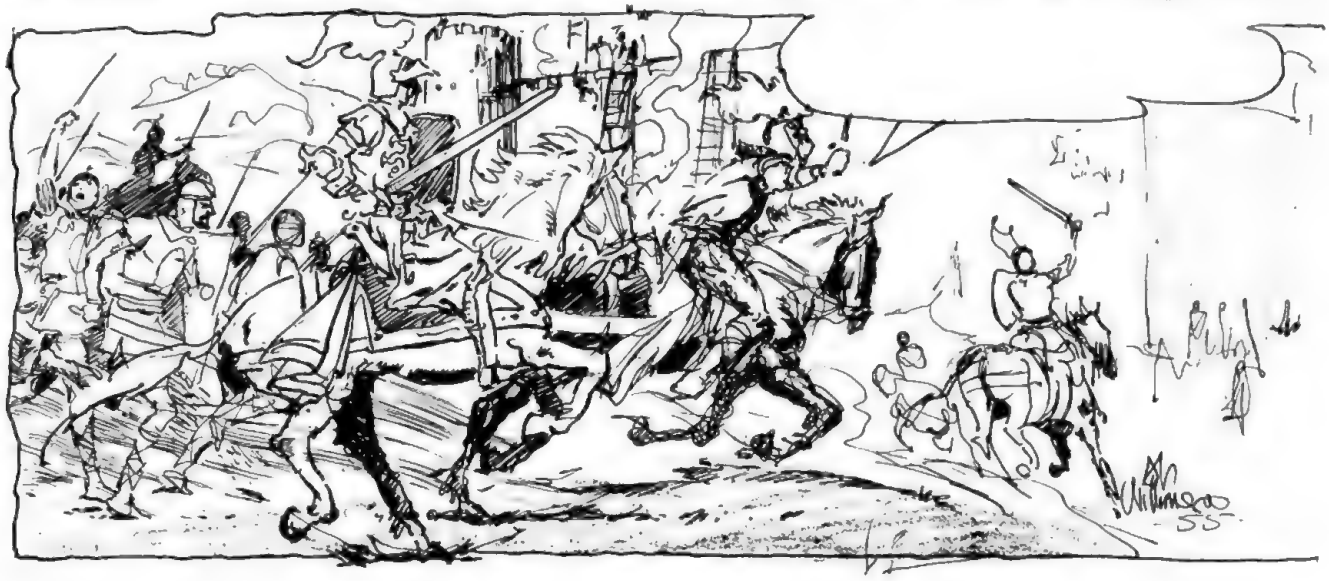
J. Anthony Hyatt.

Greetings.

This is going to be a critical letter; so if you don't like being criticized, stop. *("Oh, come now!")*

I waited a long time for your book. It came the day before I mailed a nasty letter of inquiry about its lateness. I will pass that over since all fanzines are a little to a lot late. The worst thing is that the wait was not worth it.

Why is this? Well, you had 23 full pages of art including your coated stock covers and 11 spot illustrations. There are more full pages of art than spot illos. *(You sound like an advertisement for us, so what's the matter with all of this?)* On the other hand there was one editorial telling me how hard you guys tried and a letters section. Half the book was art and at least a third of the pages with writing on them had drawings taking up space. This is a little extreme. You could have saved me a lot of money by not using coated stock on your cover and by using smaller type and closer



spacing on the pages with text to use less pages. *(The coated stock covers added to the pieces and did not raise the price you paid, only the price we paid for the issue. We have smaller type and two columns this time.)* Now don't get me wrong, I enjoyed the art; it was mostly good. There was a tremendous amount of worthwhile artwork, but that is all there was, really. Those interviews were fun but lacked any real depth. All in all, I have to say that with some consideration to the pocketbook of the fan you could have made the book a great deal cheaper or put a lot more articles in to make it a lot more interesting. As it is INFINITY is just a glorified art zine and I hated myself when I bought "The Magic of Frank Frazetta" at five bucks a shot or so. I don't think art zines are worth it and I know yours isn't worth a dollar-fifty.

Paul Rew.

The only reason this letter is appearing in our letter column is that I feel we have an obligation to print opposing "viewpoints". We disagree on every point you made, and the backbone of these disagreements seems to be your disdain for art-based zines. This is what we are trying to do and we think we have succeeded. We are an art zine with articles, and we will not change. Many people want more articles, but the fact is, not one person has sat down and written a good article for use in INFINITY, except the ones that appear in this issue, and these come from our staff. I'm sure you would find most and probably just about all of our readers feel our magazine is worth the money they paid, and this is evident in the amount of people who continue to reorder and resubscribe. I guess not much more can be said, but I suggest you read the advertisements before sending your money out, because I think we made it clear that INFINITY is and will continue to be an art zine.

Dear Gary,

I'm very impressed with INFINITY TWO, especially artwise. Although I feel you should exploit other fields of comics; the EC thing sounds great if you can pull it off. I liked the interviews, they were more informative than some I've read. Right now it's kinda hard for me to really criticize INFINITY until issue number three or four. Everything seems to be on your side, and I hope your best and fullest potential will be seen. I quite enjoyed INFINITY TWO, it has a very professional look.

Best,
Mike Roberts

I really don't remember mentioning last issue that we would go totally for EC comics. For that there are many other fine magazines such as Squa Tront and Spa Fon. We of course will talk of EC from time to time but this won't be an EC based magazine—It's a science-fiction-fantasy-comic publication. We agree that it is hard to formulate any kind of opinion until a little later on and I am sure that we will be able to improve as time progresses. We find more people are coming to us with information concerning artwork and interviews, as I am sure is the case with fanzines going on their third or fourth issues. Once again, thanks for your comments.

Gary and Adam—

Received Infinity Two a few days ago and decided to comment on it. On the whole it was just short of perfect. The Berni Wrightson interview was superb. Frank's interview

was too short. I liked the way you used a large variety of artists. *(Then you are sure to like issue three and future issues as we expand into new fields of art encompassing new artists and their techniques.)*

Jones was excellent in the issue. So was Wrightson, but you need more by him. *(This issue we have a few more pieces by Jones and Wrightson, yet it is unfortunate that it is extremely hard to acquire unpublished art by both these fine artists, especially the latter).* Please continue your interviews, and try to get some from Wood, Kirby, Adams, Williamson, etc. There's not too much more you can criticize on it. It was just great. Also try to get some photographs of the artists.

I'll be looking forward to issue number three—

Best wishes,
Paul Fritch

Thanks for the opinions—Paul. We did pretty well on your list of artists. We've got three out of four in this issue. We'll try to get something by Adams, soon. We are also working on a photograph column for our future issues, but for now why not look at some of the other magazines, in particular those that have coverage of the conventions.

Dear Adam,

I was very impressed with the fantastic improvement you have made between your first and second issues. I am looking forward to seeing how you can top an issue that was almost perfect.

Sincerely yours,
Mike Knapstein

If that was a bet, I think we won it...What do you think?

This brings us to the end of this issue's Viewpoints. The reason the column is as long as it is is because we feel that each of the letters printed had something valid to say. We have always enjoyed letters columns, as it gives everybody a chance to talk. So please continue to support this column, as it is YOUR platform. Thanks.

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SUPPLEMENT

First, let me explain the purpose and content of the Infinity Supplement. Some of our readers complained about sketches appearing in Infinity Two. We replied that we would try to cut down on them, but would continue to have a few as some readers enjoy seeing them, and when they are preliminaries to finished pieces they can examine the steps an artist takes before the completed product. So—we will have some of our sketches in this section for those of you who want to see them. For the others, please take note that Infinity Three is the 64 promised pages, this is just an extra bonus. Also, included in this addition will be ready sheets we are sending out for certain dealers and a few last words from the editors.

In the little space we have we'd like to talk about fanzines and fanzine editors. When it comes down to it, any person many editors lack is creativity. As long as we publish Infinity we will continue to change. The 64 pages, two volume set idea is the beginning. We are thinking of placing Infinity Four in a book form, of about 100 pages. We don't know yet if this will warrant any price increase, or whether we will finally decide on it. But, we still want you to send in your $2 for an advance order for number four. If there are any changes in price we'll let you know, but—you do not have to send the extra money if you don't want to. In any event we will continue to have art by the artists we have presented in the past, and interviews with two or three interesting personalities in the field. We're working on some new features and ideas too premature at this stage to discuss, but once again may I impress on you to send in the $2.00 (or the subscription price as described in "Notes") as soon as pos-

nick nydell

Best regards,

Joe Jusko

courtesy of — r. garrison

Best
Wishes
Syd Shores

RANDY YEATES
ryden